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The Coming of Autumn

ARTHUR H. FARROW

The voice of Autumn is calling me,
I hear it whisper far and near;
The brooks, the birds and crimsoning tree
All are beckoning, "Come and see!"

AMOS K. MEHL.

HOW many of us are inclined to look upon the coming of autumn with a tinge of regret, for it means that the playtime of the year with its sunshine, pleasant days and happy vacations, has passed until another year, and ahead are the somber months of winter! However, this is no time for the photographer to lay aside his camera. September and October are months that all camera-devotees and nature-lovers should look forward to with the keenest anticipation.

The time is at hand when the pictorialist finds the greatest periods of inspiration for picture-making out of doors. The appeal of the autumn-landscape is quite different from either the spring- or summer-landscape. There are more opportunities for poetic expression, and subjects are available that cannot be found at any other time of the year. The great charm of autumn lies in its variable moods; some days are bright and sunny, with very little atmosphere; others are filled with gray, clinging mists which reach their depths in woods.

Nature fills this wonderful season with such an array of subjects for picture-making that any pangs of regret one may have at the passing of summer should be to a large extent mitigated by the thought of what is now in store.

Photography at its best is but a means to an end; and it is certainly so when applied to the study of natural science. Recent years have closely allied photography with nature study; but the field is a vast one, and in order to get the most good out of it some definite line of work must be decided upon; in other words, one must specialise to a certain extent.

Though the cheerful aspect of summer has already disappeared, we must not conclude that country rambles will henceforth be deprived of their interesting characteristics. Autumn photography out of doors opens up one of the most delightful periods in Nature's calendar. "Make hay wlile the sun shines" is good advice for summertime; but "make pictures in the autumn" is just as timely an admonition for the present season.

Let us go and walk through the countryside. How fresh and invigorating the air feels. The first light touches of autumnal coloring now tint the fields and woodlands; the decorative panicles of the sumacs have turned to a bright scarlet; goldenrod has transformed Nature's garden into fields of glorious yellow. It is aster-time and the branching clusters of purple flower-heads shine out with royal splendor above the swamps, moist fields and roadsides, and vie with the goldenrod for admiration.

What is more fascinating to the true nature-lover than wild flowers? To be able to recognise them by name yields much enjoyment; but the ability to portray them with the camera in their natural habitats must be acquired, if one is to know them intimately.

Many of our feathered friends are now southward bound; but we keep a sharp lookout, and see a few of the migratory species that have delayed their departure to the tropical climes where they spend the winter. If we get acquainted with the birds, we shall enjoy every minute spent in the woods and fields. Bird-photography is a sport that knows no closed season; many interesting species remain with us throughout the year.

The atmosphere is laden with the pungent odor of ripened fruit and grain; the incessant

AUTUMN AFTERNOON ARTHUR H. FARROW

hum of insect minstrels fills the air; gaily-colored butterflies are sipping nectar from floral chalices.

On a stone-fence that borders a cornfield two or three busy little chipmunks are scampering to and from their holes, engaged in storing their winter's supply of food. In dizzy circles up in the sky a red-shouldered hawk is winging daringly. Suddenly it swoops down and quickly arises with something in its talons and flies off to a tall tree at the edge of the woods.

Passing through the woods we cannot help but heave a sigh of regret at the sight of the many blighted trunks of the chestnut-trees and memories of merry nutting parties—now, alas, no longer to be anticipated—are recalled. Although from many of the trees the leaves are beginning to fall, others are still in full leafage.

Our destination is a pretty little pond which nestles at the foot of the hills. We have visited it at all seasons of the year and have photographed it many times; but we cannot resist the temptation to make a few exposures.

As we tramp homewards in the mellow twilight we hear the strident notes of the katydids and the weird hoot of a solitary owl.

Autumn-skies and clouds are often of great beauty; but the days are shorter and the light is softer and weaker. During the present month the gradual change of coloring incidental to the advent and advance of autumn will make itself obvious to the camera-devotee; but it is, perhaps, in October that the pageant of the autumnal woods reaches its climax.

The landscape-worker will now find the greatest variety of colors to tempt his taste and test his skill, yet still with a sufficiency of light to enable reasonably short exposures to be made with color-filters.

September is the month when we may obtain some very pleasing fruit-studies; and, when carefully selected and arranged, there are few things which make more charming pictures or lantern-slides.

But with the wealth of opportunity that it brings, autumn-photography presents a few problems. The question of correct exposure is one that will probably give the serious worker most concern. To save after-regrets, the use of a reliable exposure-meter is strongly recommended. Orthochromatic plates must be used for many subjects, if anything like correct translation of the various colors is desired.

A tripod is an essential accessory at this time of the year, for our work will be severely limited in scope if we have to rely upon exposures made while the camera is held in the hand. Although

THE HILL-POND ARTHUR H. FARROW

HYDRANGEAS ARTHUR H. FARROW

this is the day of the small camera, the usefulness of the larger apparatus is by no means at an end when it comes to serious work.

Success in photography—whether it be spring-scenes or fall-landscapes—depends to a great extent upon originality of treatment and the proper lighting of the subject. The selection of subjects is largely a matter of intuition. The worker who has learned how to convert the commonplace into the pictorial somehow seems to know when he comes across a subject that will lend itself to pictorial treatment.

MILKWEED ARTHUR H. FARROW

Now and again we hear workers complain that there is nothing to portray that has not already been pictured in a hundred different ways; but Ruskin tells us that: "The truths of Nature are one eternal change, one infinite variety. There is no bush on the face of the globe exactly like another bush; there are no two trees in the forest whose boughs bend into the same network, nor two leaves on the same tree which could not be told one from the other, nor two waves in the sea exactly alike."

Furthermore, he says: "Though Nature is constantly beautiful, she does not exhibit her highest powers of beauty constantly; for then they would satiate us, and pall upon our senses. It is necessary to their appreciation that they should be rarely shown. Her finest touches are things which must be watched for; her most perfect passages of beauty are the most evanescent."

In this brief article we have not attempted to advise what type of apparatus or what grade of printing-medium to use. Rather, our task has been to endeavor to fan into flame that love of Nature and the outdoors which so often lies dormant in the hearts of men and women.

TRANQUILLITY ARTHUR H. FARROW

We may not have written anything that is new to the photographer, or anything that is not already known to the nature-lover; but if our efforts should awaken in someone's mind a new interest in that great and wonderful world, Nature's garden, which is hidden from so many of us because we have never looked for it, we shall feel that our work has not been in vain—we shall feel that we have won another friend for the birds and the wild flowers, a friend whom we are confident will derive as much pleasure from studying and portraying them as we have.

O Nature, gracious mother of us all,
Within thy bosom myriad secrets lie
Which thou surrenderest to the patient eye
That seeks and waits.

MARGARET J. PRESTON.

[We believe that Mr. Farrow has touched upon a very vital point in calling attention to the wonderful world around us. Very true, there is nothing particularly technical or artistically instructive about his article; but of what value is technique or mastery of composition if the eye and the heart fail to see and to sense the beauty in nature. The camera-lens is a remarkable instrument, and it does many things; but it must be focused upon a scene in which there is beauty, appeal and good composition—it cannot do this of itself. Hence, such nature-lovers as Mr. Farrow are needed to open the eyes of those who have the photographic equipment but, perhaps, have not yet been awakened to see and to understand the pictorial material which nature supplies so bountifully. Technique alone is cold and lifeless.—EDITOR.]

Cigarettes and Powder-Puffs

SIGISMUND BLUMANN

THERE was a time, in Europe, when semi-male and female-men dandied up in silken hose and satin-clothes with fine lace-ruffles and whatnots, the while they found leisure from hours at the toilet-table to pink one another with dainty swords. Their occupation was making love to exquisite ladies whose object in life was to be made love to. The ladies were not so clean inside or out as their perfumes suggested; but they were finely got up, well coated with cosmetics and their scalps were saved from shame by powdered wigs. So were the scalps of the biological males.

At the time, real men were adventuring in strange lands to find new and open places where they might journey with Nature and subdue her wildest humors to their needs—men with plain cloth to cover their nakedness and brawny arms. They had their womankind, of the same sort, women with broad hips, expansive bosoms, warm hearts, and loyal ideas of having and holding and caring for a man, one man, their man—in a word, actual or potential mothers.

This is my motive. The key is struck. You shall hear the whole composition according to this signature.

In time, Columbus having set a fashion, the Puritans landed off the North American shore and set about homing and worshipping according to their manner. It has always seemed to me that the very religious build them a stonewall, less to keep evil out than to keep virtue in. Their impregnable fortification against vice is very like a confession of fear. But under the austere externals there was a real belief in God, a true feeling of reverence for something great and good and divine, above and beyond the

"SUNNY JIM" F. Y. OGASAWARA

HONORABLE MENTION—MISCELLANEOUS

carnal. As compared to what we know now, let me declare for Puritanism.

And the years rolled on.

Comes a time when in these United States, in Massachusetts, near Cambridge, if you would have accuracy, one John Smith brought home a package tied in whitey brown paper. When he untied it and lifted the cover of the cardboard-box, the folks gasped with pleasure at a gorgeous disclosure—a plush, family portrait-album. They were just folks, these fine Americans, and it was only a family-album bound in high-pile red plush with gilt edges to the very thick leaves, and such a brave gold clasp! Mother Smith and John, Jr., Mary, the daughter of the house, and Sally, the servant-girl, beamed on the gift. Father John was kissed all around and there was a happy family.

At dinner that day, the father told of his experiences in town, what he had done, intended doing, whom he had met and so forth. The children listened and the mother commented or advised. The talk was rather slow and pitched in low tones. They all said less than they meant and meant, at least, all they said.

And now you shall see these citizens.

Mother was one of the mother sort. She controlled her children with kindness; but she controlled them. They had been trained to respect their elders and especially to respect their father. Being made in this respecting form they respected their mother, also. John, Jr., was an upstanding lad who admired his mother and father, thought sister Mary a beautiful and perfect girl and tended to his business, which was preparing to enter his father's concern as a member thereof.

Mary was pretty, slight, quiet spoken. Her face was fair and brazenly exposed a shiny nose; for it was considered the advertisement of the hussy to put on even a touch of powder. Her hands were rather red and rough for she "did" the dishes and even washed clothes when Sally was too busy to do all the work. Simple folks.

John, Jr., had made his A.B. at Harvard, and Mary was in her Freshman year at a girls' college down the coast.

Sally, the servant-girl, worked and was unashamed. Why not? Her parents were well off, as things went those times, and she worked out because it was honorable for those who could to shoulder that part of the world's needs which, if neglected, should make the world poorer.

This story is being told by that family-album:

I cannot tell stories well, for Fate has ordained that I should be a tragic story in myself, more than a teller of tales.

I am in the attic now, covered with dust and mold. The gold of my leaves is black and the clasp that shone so gaily is tarnished and brown brass. Let me open my heart to you and disclose what you might see between my covers. Each leaf had an opening. One oblong, one oval, another oblong with a dome or arch top, all rimmed with double gold-line borders. There was a slit under each opening and through this the cabinet photographs were inserted.

On page one was Father John's picture, of course. On page two, equally of course, mother's face beamed out. Then followed John, Jr., Mary, Aunt Matilda and Uncle in their wedding clothes, Cousin Fred, and so on to the last page where even Sally's picture had been included to make the family-archives complete.

Of an evening, when Mary received her beau—for she had a beau—the two youngsters sat hand in hand, while the disengaged members turned the pages, less to see the family-faces for the hundredth time than to offer an excuse for sitting so close and for holding hands. When he pressed her hand she blushed; and, just before father and mother came in for the evening, he kissed her gently on the cheek. My, my, how her face burned! They were to be married in good time and all concerned approved. Father and mother understood the burning cheeks for they had courted, too; but pretended to a glorious obtuseness. I, only an Album, looked up from the marble-topped table and had thoughts of my own.

The years still roll on. They will do that. Mary had her children and the young John never came home from the war. Mr. Lincoln had thought so well of him that his name had been mentioned in a list with some thousands more over the Presidential signature. Mary's children were not so quiet spoken nor so respectful; but their faces were clean. Also, their hands showed signs of useful work, albeit somewhat more manicured than the good taste of previous generations had considered sensible.

When these third generation Smiths sat looking over my pages, they laughed. There was talk of putting me away for the inscription on the flyleaf said grossly, "Presented to Mother from her loving husband John Smith". They were no longer descendents of Smiths; but of the Smyths of Cambridge. Mother took me to her own room and there I lay on her bureau, when she went out, like a spent ember.

After the funeral they cleaned up the house and I went to the attic with a great many finer things—arm-chairs and whatnots, and rugs.

Last night was party-night and they brought me down as part of the humor of the affair—an old-time dance. There was much screaming, and a deal of skylarking. On the stairs a boy and a girl were hugging and kissing as if that were the most natural thing in the world for young people to do on any and all occasions; in the drawing-room were many more young people, the boys puffing on cigarettes and the girls powdering their faces and touching up the lips and cheeks with rouge. Their toilets satisfactorily adjusted, a dance was indulged in that was hugging to what seemed meant to be music. Then more powdering and painting and rouging. No one seemed to talk, all screamed and shouted. The girls were too bright-eyed, the boys too bored for healthy youth.

Some elders sat in another room, but were ignored. They spoke in whispers and never to the youngsters. Yes, one parent had the temerity to say something to the daughter. "Oh, mother! Do go away back and sit down. You're awfully behind the times." That was courtesy. Had one of the fathers addressed his son, the answer would not have been so gentle.

Into this gathering they brought me. Poor out-of-date Me. Such hilarious laughter! Such banter! Such contempt for the faces in the pictures!

After a while, I was left almost broken apart on a settee and everyone sat down to supper. The old people occasionally started to speak, but the young broke in on the sentences ruthlessly. No one conversed, no one listened, everyone shouted and screamed. Every boy smoked, puffed on a cigarette between mouthfuls, and so did some of the girls. Every girl piled on the powder and laid on the lipstick between courses. Some even polished their fingernails on the palms of their hands, though the nails already shone like glass.

Are there no more great, open places on earth where men are needed to conquer wild Nature? Are there no more homes where mothers are needed who can rear children into God-fearing, parent-respecting, men and women?

Is earth to be peopled once again with ladies

100595

SPRING-DAY

DR. K. KOIKE

HONORABLE MENTION—MISCELLANEOUS COMPETITION

whose pastime is love and whose occupation is cosmetic, with men who flaunt satin-coats, silken hose and fine laces? Has the ploughshare and the needle been discarded without even the semblance of courage and industry represented by the rapier and the sampler?

Are we entering into an era that is to be all cigarettes and powder-puffs?

As the servant carried me back to the attic, next morning, an old gentleman who was privileged to be the head of that house—don't laugh—said: "Are you taking the old album back to the attic? You might as well take me along and leave me there. No, on second thought, you had better not. Someone has to provide for everything and as long as I keep my mouth shut, they will let me do that."

Carpe diem. Caput mortuum asinus ad lyram est.

Photography in School and College

ARTHUR L. MARBLE

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Chapter II—The Conquest of Light

WHO was the inventor of photography and to whom shall the credit be given for such a marvel? It is a question that cannot be answered with a single name or even a list of names. The growth of photography is due to the efforts of individuals in many lands and generations, a number of whom are unknown to history. The inventor, Alfred Watkins, declares:

"There has been much misdirected inquiry on the question, 'Who discovered or invented photography?' Almost as truthfully might it be asked, 'Who discovered Windsor Castle?' Our present practice of photography has been evolved, like all branches of science and industry, through labors of countless workers, each adding one stone to the edifice of knowledge. Here and there stands out the name of a worker of surpassing genius or application who has contributed a foundation, a story, or a whole wing to the building; and in giving due honor to such a name we are apt to forget how dependent he was on the work of others."

For centuries men dreamed of the conquest of light, just as they had visions of a time when they should have mastery over the air. One imaginative writer says in regard to the beginning of the art of picture-making:

"Whoever was the first to wonder why the image of the summer-clouds in a woodland-pool, or his own face reflected in his shield of burnished copper, might be fixed there, such a one was, in spirit, the first photographer."

The modern photograph is the result of developments along many lines. It was impossible that one invention could make writing by light a reality. There are three great divisions in the invention of photography, each one entailing many inventions and triumphs of its own. Briefly they are: (1) The camera and its auxiliaries; (2) Development of the image; (3) Fixation, or making the image permanent. Fundamentally, the picture you hold in your hand is a product of chemistry and physics. As photography is a veritable child of the light, the story of its invention is a record of the conquest of the phenomenon light.

Thousands of years ago a member of a wandering nomad tribe, sitting within a darkened tent, noticed that a ray of sunlight admitted through a tiny aperture in the tent projected images of outside objects upon the opposite inside wall. So it was that if a man walking past came in line with the hole in the tent, his image would appear on the wall to which it was projected. Undoubtedly the principle underlying the action of the camera was born or originally nurtured in some such way as this.

From the beginning of history, people have had some conception of the properties of light. Sunlight, falling upon an article of clothing would cause it to fade. The same sunlight, acting upon the white skin of a child, would change it to a red, and later to a brown. Surely there must be a reason for it all!

Over two thousand years ago the great philosopher Aristotle demonstrated clearly that he understood the fundamental principles of light. Much of this knowledge was acquired from observation of such natural phenomena as eclipses of the sun. We have record that the Arabian philosopher Alhazan, who lived in the ninth century, knew something of the action of lenses and mirrors as well as the projection of images through tiny apertures, for he wrote a learned work on the principles of optics. For a long time we hear of no important investigations; but may be sure that researches and studies were

being continued. Men began to form clearer conceptions of the properties of light, and formed theories which offered explanations for its action.

The first of the light theories that attained any importance among scientists was the one of which Sir Isaac Newton became a leading exponent. The corpuscular theory conceives light to be composed of myriads of tiny particles thrown off by the object emitting light. So minute are these flying particles that, acting upon the retina of the eye, they make sight possible.

A later explanation—one that is now quite generally accepted—is the Undulatory theory. According to it, space is filled with a mysterious all-pervading substance—ether—which carries light at the rate of 186,000 miles per second, as ripples are carried over the surface of a pond.

Scientists are not, however, left to theorise upon all the properties of light. They are certain about many of them. It is known, for instance, that some surfaces reflect light so perfectly that an image of the source of light is shown. Most bodies, however, absorb or retain a high percentage of the light-rays. Newton discovered that colored light varies in refrangibility when sent through a refracting medium. Thus red light is not bent or refracted to the same extent as blue. He further observed that ordinary sunlight contains many colors. By passing a light through a glass-prism, he made it separate into the various colors of the spectrum, known as violet, blue, green, yellow, orange and red. By repassing all these rays through another lens, a white light the same as the original was composed. Another observation was that not only do light-rays differ in refrangibility, but in power to react chemically. Although red on one end of the prism affects photographic paper but slightly, the violet rays on the other end react to a high degree.

Archimedes, one of the early experimenters with light, observed and understood the laws of reflection. He no doubt noticed, as millions have since, that a stick partially projecting out of water appears to be bent at the surface. This, Archimedes reasoned, was because the rays of light were bent in passing from the air to the water, giving the stick at the same time a bent appearance. Lenses are built for the purpose of bending light. The many intricacies of lenses are explained by mathematics and physics in the science of optics.

The use of lenses dates back from ancient times; in fact, the British Museum possesses a lens that was dug out of the ruins of Nineveh. In the Middle Ages they were manufactured, and as early as 1770 Chester More Hall, an astronomer, invented an achromatic lens. Over two hundred years ago a lens was ready for picture-making! Evidently something more was necessary to realise photography.

Let us now follow briefly the development of the camera. Among the first to have an important influence on the "black box" was the universal genius Leonardo da Vinci who explained, and went so far as to demonstrate, the use of the pinhole-camera. Two Englishmen, Roger Bacon and John Peckman, and a Pole by the name of Vitelo, should be remembered as playing leading parts in the further development of the camera's ancestor which came to be known as the "camera-obscura"—Italian for "darkroom". The man who receives most of the credit for this step is usually Giovanni della Porta, partly on account of the fact that in 1569 he published a reference work on the subject called "Natural Magic"—an exceedingly popular book. He pointed out the resemblance—spoken of several centuries before by Alhazen—between the camera obscura and the eye; but his idea that in the eye the image is formed on the pupil seems ludicrous to modern physiologists. In spite of some imperfection in theory, most of his ideas were far ahead of the times. Giovanni della Porta believed that if a double convex lens were used in the camera obscura, the resulting image would be more distinct on the plane surface. It remained, however, for the Italian, Daniello Bararo, to employ a lens instead of a plain pinhole in the camera obscura.

What was the appearance of the camera obscura—the literal ancestor of the camera in your own home?

It consisted primarily of a darkened chamber or box having on one side an aperture either plain or fitted with a convex lens. A prism on top of the box served as a lens. You can easily demonstrate to yourself the principle of the early camera obscura by holding a common magnifying-glass before a bright object, such as an electric light globe. A little behind the lens, hold a sheet of paper vertically. On the paper an inverted image will be projected that is somewhat lacking in definition. To make the image appear right side up and unperverted, place behind the lens, at a 45° angle, a common hand-mirror which will reflect the projection so as to obtain the desired result. The modern submarine periscope operates on the same principle as the camera obscura.

In early days this instrument provided no end of fun and merriment. The darkroom was so arranged that the opening could be turned in any direction. Into the opening a lens was placed in order to clarify and brighten the image to be

thrown upon the screen. This was placed in a lower compartment where a mirror produced an unperverted likeness. Not only was the camera obscura a popular amusement, but artists found it very useful in copying. Its value and popularity was increased by the famous mathematician and astronomer, Johann, who in 1611 made further improvements in the lens. After such a history, the camera obscura was, as one writer suggests, sufficiently developed for use in photography. The great need was for more knowledge along the line of chemistry.

Let it not be inferred that the chemists had been sleeping all this time. Far from it. They, too, were busily engaged in the conquest; but had greater odds to overcome.

Foremost among the chemical investigators were the alchemists of the Middle Ages who eagerly sought the magic formula that would produce mineral gold. In the sixteenth century they obtained silver-nitrate, a white compound having the property of turning dark when exposed to light. It is known, however, that silver-nitrate was studied before this time, as the description of an Arabian chemist reveals the fact that it was experimented with as early as the seventh and eighth centuries. Agricola, the able Roman governor of Britain, became interested in the chemical action of certain compounds when influenced by light, and in 1546 George Bauer first described the phenomena of silver producing dark stains. A few years later Fabricus discovered that the ore in certain mines would turn black when exposed to light, a property it retained when compounded artificially. This ore came to be called "horn silver". From this time on silver-nitrate was quite extensively studied with the view to using it for the production of images in the camera obscura.

A German by the name of Johann Heinrich Schultze has been called "the Columbus of Photography", and by some is said to have been the first to discover the action of light on silver chloride, although Karl W. Scheele has been assigned the same honor by other writers.

In 1727, Schultze made photographic copies of writing. Written figures were superimposed on a mixture of chalk, nitric acid and a little silver-nitrate. Light-rays, passing through the paper, blackened the silver-compound save where the light was prevented from passing through by the ink of the letters, where white appeared on a black surface. Schultze's work was described in "Discoveries Relating to Light Vision and Color", a work by Dr. Joseph Priestly which appeared in 1766.

Karl Wilhelm Scheele, a Swedish chemist, began to apply knowledge in the fields of chemical and spectrum analysis to the science of photography. His was the observation that of the several spectrum colors, violet had the property of blackening the silver chloride more rapidly than the other colors, and red, on the other end of the spectrum, was extremely slow in its action. He further discovered that if silver chloride were exposed to light under water and silver-nitrate was dissolved in it, a new silver chloride would precipitate. It was found that upon the addition of ammonia solution, a residue was left behind in the form of metallic silver. The fact of the change in the original metal, Scheele offered as the explanation for the compound turning dark in the presence of light.

A half-century later, J. Ritter discovered something apparently unknown to Scheele: that beyond the violet there are other rays—invisible rays—which also act upon the salts of silver.

In the early part of the nineteenth century, Thomas Wedgewood experimented with silver-nitrate-coated paper. In a report published in 1802 he claimed to have invented a process of copying paintings and profiles. His great disappointment was in his inability to "fix" or make permanent these pictures.

A Frenchman, Joseph Niepce by name, employed lithography in reproducing line-drawings. He oiled a surface bearing the drawings, and after passing light through it, used silver-compounds in fixing the lines. Furthermore, he found that bitumen would react upon exposure to light. Oil of lavender dissolved place; where light had not been permitted to pass through. From the reversed images he succeeded in making engravings by applying acid which reacted with the parts where there was no bitumen.

The experimenters had reached a certain goal; they were able to produce an image on a plane surface; but all attempts at making the picture lasting had failed. As long as the exposed and developed surfaces were kept in the dark, they remained fixed; yet, when exposed to light, the images would fade away as completely as a dream.

Joseph Niepce formed (1829) a partnership with an artist of some prominence who lived near Paris, Louis Daguerre by name. Although, as we have recorded, Niepce succeeded in making relatively permanent bitumen plates, his real goal was not attained, nor was it ever to be with his own hands, for he died in 1833 without realizing the fulfilment of his dreams. The mantle of the deceased experimenter fell upon the partner Daguerre, who carried on so well that today he, above all men, is known to the world as "the inventor of photography".

OFF PORT OF SPAIN—TRINIDAD
KENNETH D. SMITH
HONORABLE MENTION—MISCELLANEOUS COMPETITION

In his experiments, Daguerre met with an accident for which the entire world is grateful. He placed exposed iodide-coated plates in a closet which also happened to contain various chemicals. Imagine his surprise on returning some time afterward to find images had appeared on the exposed plates. Being anxious to discover the proper chemical combination that had produced the unexpected result, he applied several chemicals; but was at a loss to discover the proper one. At length, he found that vapor from a dish of quicksilver had acted upon the plates and had caused the marvelous change to take place. So it was that another triumph in the conquest came to be recorded. Common salt was used by Daguerre in the fixation of the image. When these discoveries were made public (1839), Daguerre received a pension of $1,200.

The first daguerreotypes were beautiful affairs, but not very lasting. Fizeau, however, made a discovery that somewhat increased their durability. Hypo and gold chloride were mixed and poured upon the picture; heat was applied, leaving the gold to enhance the brilliancy and increase the life of the finished image. These first practical photographs are interesting to students of the evolution of photography, and history gives some information about them. Significant is the statement that a single "print" cost anywhere from five to twenty-five dollars, a price which, of course, limited its popularity. The time required to make the first portraits made both the subject and the photographer martyrs to the cause of science. A pioneer in the art of picture-making, John W. Draper, made a portrait of his sister, which required a six-minute exposure in bright sunlight with the sitter's face thickly coated with powder to reflect the light. Daguerre himself stated that "the time to procure a photographic copy of a landscape is from seven to eight hours, but single monuments, when strongly lighted by the sun, or which themselves are very bright can be taken in about three hours". What a contrast to the time required to make a modern photograph, which is often made in less than a thousandth of a second!

There were other men working along lines similar to Daguerre who had made noteworthy accomplishments that had not quite so readily come to the public's attention. Among these was an Englishman, Fox Talbot, who gave his life to scientific research. His most noteworthy discovery was independently made public several weeks after Daguerre had announced his own, which accounts for the fact that the one received more of the limelight than the other.

Talbot became interested in the camera and photographic chemistry early in life and came to have a thorough understanding of it. The first rude pictures he made in early experiments were called "photogenic drawings". Other contributions were to come through his persistent labors. In experiments silver-nitrate and chloride-coated paper was exposed for a briefer period than was usually the custom. The next step is sometimes accredited to Talbot's cat, said to have overturned an extract of nutgalls upon the partially exposed papers. Whether the incident is true or not, the fact remains that nutgalls turned out to be an excellent developer, and the short exposure made something new in photographic history—a negative from which might be copied any number of prints. Talbot's invention, actually a forerunner of our modern negative, was called the collotype process.

So it was that the mysterious material called light, slowly yielded to the chemists as it did to the workers in the other fields.

Not for a single day during the entire nineteenth century did the struggle cease. Little by little, improvements and inventions followed one upon another. In 1830, Sir William Herschel discovered a method of manufacturing sensitised paper. It was he who introduced the word "photography" and its allied forms. In addition, the blueprint and the use of sodium thiosulphate (hypo) are first accredited to his name.

A relative of Niepce, bearing the name Niepce de St. Victor, made a noteworthy step—the introduction of albumen and starch to hold chemicals to the plate. This process was improved by two French experimenters, Blanquart-Evrard and Le Gray. Blanquart-Evrad made use of albumen-coated paper, but Le Gray employed collodion, which under the developments of Scott-Archer became very popular.

Frederick Scott-Archer introduced a process known as the "wet collodion" which largely took the place of both the collotype and the daguerreotype methods. The many virtues of this new wet plate readily explain why it was so very popular up to the year 1880. An excellent graduation of halftones, fine detail in the highlights, and transparent shadows were the outstanding merits of Archer's process. It was not, however, without disadvantages. Shortly before making the exposure, the plates had to be sensitised in a solution of silver-nitrate, a process requiring heavy apparatus for field-work. This, of course, discouraged a great many who would otherwise have been eager enthusiasts of photography.

Something better than the wet-collodion process had to be found. Before amateur photography could flourish, the dry plate and the roll-

film had to be perfected. Two investigators, Sayce and Botlon, have the honor of making the first practical dry-plate. These gentlemen used collodion and silver bromide on glass-plates. Unhappily their invention seems to have had the great disadvantages of being extremely slow. The inconquerable spirit typical of most of the inventors and discoverers of photography next flashed forth in the person of Bennett who increased the speed of the plate by cooking it in emulsion. George Eastman, the founder of the Eastman Kodak Company, in 1880 first sold the dry-plate in America.

But the spirit of the age—always looking for something better—could not be content with even the dry-plate. Roll-film was the next logical improvement.

Way back in 1854, two Englishmen, Spencer and Melhuish, demonstrated roll-film; but for a long time the invention was neglected. After the dry-plate had been given a trial—and its limitations were discovered—attention was again turned to the roll-film. Within a short time after the introduction of the dry-plate, Corbutt coated a celluloid film with sensitised emulsion, and announced the production of a negative-paper. In 1885 the desirable features were incorporated in the Eastman-Walker roll-holder.

It may be said that George Eastman has pioneered many, if not most, of the photographic developments in America. Since marketing the first roll-film, he has from year to year introduced many new things to the improvement of photography. Besides the contributions to camera-manufacture, two of his more recent commercial successes are the film-tank which makes daylight-developing possible, and the autographic film, an arrangement making it possible to write on the edge of the negative at the time an exposure is made.

Have we come to the end of the conquest of light? No. Many wonderful things are yet to come, including photography in natural colors. We have reached a point in the history where it is possible to say that the products of many visions and the fruits of century-old struggles are now yours and mine to have and to enjoy. How those ancient dreamers—were they living today—would envy us the knowledge of the science of "writing by light" that lies at our finger-tips! What Leonardo da Vinci, that supreme jack-of-all-trades and master-of-all would give to add pictorial photography and the motion-picture to his list of accomplishments and pleasures!

Modern improvements in the great branches of photography—cameras, optics, and chemistry—are so numerous that to name them would be next to impossible. The more we learn, the more we find there is to discover. Indeed, there is enough remaining unknown in photography to test the skill of geniuses and the patience of tireless workers. Many fortunes are to be made from the unknown in photography and many lives are to be molded by it.

Look over the incomplete list of the conquerors. Yes, we must admit that some of them were lucky; but ninety-nine per cent. of their successes may be traced to long hours of painstaking. exhausting study and research work in the field and in the laboratory.

(To be continued.)

The Come-back of The Family-Album

A. H. BEARDSLEY

YES, we have laughed at the old-fashioned pictures in the moth-eaten, dust-covered, metal-clasped photograph-album of several generations of our own family. We have also laughed at the family-albums of our friends and neighbors. However, we are beginning to feel a bit different these days. It does not need an old family-album to show the present generation that we looked "funny" in our best clothes only twenty years ago. In fact, we shall all look out-of-date and old-fashioned thirty or forty years from today. Do we like to be laughed at? Do we like to have those members of our family who have distinguished themselves laughed at simply because they wore peculiar clothes? Do we like to have their clothes instead of their sterling qualities emphasised? Furthermore, how many of my readers, who have worked thoroughly and efficiently to make pictures for a family-album, would like to have their effort treated as a joke by the next generation?

The photographic family-album is coming back these days. There is a change of feeling, a greater respect for it and a truer valuation of it than for many years past. It welds together the heart-strings of family-life; it brings comfort to a mother; it preserves memories of important events—the weddings, the children, the reunions—it is, in fact, a pictorial history. May the family-album soon resume its rightful place on the library-table.

FIGURE 1 R. A. WOHLRABE

Football *versus* Photography

R. A. WOHLRABE

THE purpling haze of autumn settling into the yawn of the football field. The meager rays of a November sun slanting through that haze in late afternoon; perhaps a black cloud slipping in to blot even that away. Beneath it all a hundred, a thousand pictures. Action that is there for a fraction of an instant and then gone forever. Football!

Football! Youth struggling with youth. Panting, pushing, gripping, lurching, reaching—spinning out from a bedlam of tussles with a precious pigskin tucked into the crotch of elbow and forearm. Helmeted heads—padded thighs—splotches of mud. What a picture to catch and to hold forever!

It has been my good fortune to occupy a seat on the bench with the subs at many of the football-games in one of the largest cities of the Pacific Coast. I say "occupy" a seat on the bench; but it was usually a coat and a camera-case that occupied it and I paced the side-lines for pictures. Paced—snapped at action—and added considerably to what knowledge I thought I had of making pictures of football. Fixing such action in silver was a task entirely new.

Aside from the weather and light of autumn, there will be other serious handicaps flaunted at him who wishes to catch the game. Assume that the day is dull and gray. The colors of the game are colors that are somber, colors that are no aid in reflecting even the light one must work with. Football pants of dull tan or gray—what color they possessed at the opening game ground down by the mud and grit of those that followed. Shirts of gray or maroon. If there be color in the football player's garb it will be limited no doubt to banded socks and banded sleeves: and all this dullness against the drabness of the field and the shaded gap of grandstand. If all were clothed like the referee, even a grudging November sun would not make our efforts in vain; but then would it be football with a team all dressed in white, and white for how long when there is mud to splotch it?

FIGURE 2 R. A. WOHLRABE

FIGURE 3 R. A. WOHLRABE

Open wide the diaphragm and let what light there is come in. True, the image will not be so sharp; but better an image not so sharp than to have no image at all.

And next to dullness of color there is motion, rapid motion. He who wishes to halt that motion the instant it strikes the film must know just how to aim as well as when. Pictures caught broadside of the action may be disappointing. The players then may leave an image that dribbled its blotch across the film. Action is more surely halted when it's coming or when it's going. When the camera's greatest speed is a hundredth of a second, then a picture made broadside is certain to be a mess.

Snap the action at an angle. The greater the angle between a perpendicular to the direction of the motion and the eye of the camera, the slower will be the motion of each image on the film; the more certain then that the picture is not blurred.

The men of the game lunge their bodies forward when running—close to the ground. They crouch low when waiting for the whistle of the referee. Should you, when on the sidelines with a camera in your hands, stand up and snap?

Crouch when they crouch; stand up when they stand up; and if they pile there on the field, down on your knees, and shoot! But be ready if that pigskin comes your way—be ready to leap and run!

And, of course, there is just one moment and then that moment's gone. A fraction of an instant which, if missed by a fraction more, means a picture that may never come again, has gone its way. And that moment? It is when? By practice you will learn. Just look ahead for action. When two teams face on the thirty yard, the twenty yard or even closer to the goal, crouched low with fingers in the mud—then action's just ahead. That action, although one is quite uncertain of the course that it will take, comes on the heels of the chirp of that whistle of the referee. In that moment lies your chance to plan to meet it when it comes. In that moment when the pigskin's poised in that bit of "no man's land" between two lines of helmeted heads. Get your players in the finder. Steady yourself, then watch the game. Watching it, when that action comes you shoot—it's caught (perhaps).

I paced the sidelines and learned this little bit. And of the pictures caught in a turn of luck between showers of rain there are four of the lot I have saved. Each was made with a 3A Eastman Kodak, rapid rectilinear lens, stop 4 and speed 1/100 of a second.

Number 1 was snapped in late October about two o'clock one afternoon; but on an afternoon when clouds had left the sky.

Numbers 2, 3 and 4 were made early in November on an afternoon that was cursed with showers and haze.

But for him who wishes pictures of football, there is in store for him a game that is almost as much of a game as the one before him on the field.

FIGURE 4 R. A. WOHLRABE

[This little article is a convincing answer to those who ask whether or not it is possible to photograph a football, or other game, without a reflecting-camera. Neither does Mr. Wohlrabe, nor do we, maintain that a rapid rectilinear lens and a shutter with maximum speed of 1/100 second is to be preferred to a reflecting-camera. However, there are probably thousands of moderate-priced cameras in use to, perhaps, hundreds of reflecting-cameras. It is of interest and value to the owner of a modest equipment to know what he can do with it when he wishes to photograph a football-game. Mr. Wohlrabe has shown what can be done, even when conditions are not of the best for speed-photography.—EDITOR.]

Facts About Deeks Color-Sheets

H. C. J. DEEKS

DEEKS COLOR-SHEETS is the name of an entirely new photographic material to make positive prints in color from three-color separation negatives. Although it is not a difficult matter to make three-color separation negatives, yet, it is little done because, heretofore, there has existed no practical method to make photographic prints from them. Deeks Color-Sheets are designed to supply this long-felt need. They consist of celluloid, coated with a specially colored silver-bromide emulsion which is just twice as rapid in exposure as Azo No. 1 printing-paper. This enables one to find the correct exposure for each negative by trials on Azo No. 1 without using color-sheets.

Prints may be made either by contact or enlargement, yet, the material is not so rapid but that it can be worked in a comfortable amber darkroom-light.

The method of development is new, but very simple. Upon exposing behind a negative, and developing according to the instructions furnished, an image of pure, transparent and permanent color is produced.

It is made in the three printing-colors called *yellow*, *red* and *blue*, which fit, or are complementary to the colors of the filters used to make the three negatives: blue-violet, green, and orange-red.

A *yellow* color-sheet is printed from the negative made through the blue-violet filter.

A *red* color-sheet is printed from the negative made through the green filter.

A *blue* color-sheet is printed from the negative made through the orange-red filter.

The Color-Sheets are so prepared in manufacture that the color-image will strip or peel from the celluloid and this feature enables the three images to be easily combined in register upon a white paper back. The three-color images so combined produce the original colors of the subject photographed.

The Color-Sheets are put up in packages of one dozen—four of each color—and each package contains four paper backs. This is all that is needed to make four complete color-prints. Full instructions accompany each package including directions to obtain transparencies.

The photographic quality of Deeks Color-Sheets is excellent. The gradation is good. The whites are perfectly clean and the blacks are deep and brilliant. The colors are practically permanent and will last without fading, comparable to the finest oil-painting.

There is no special apparatus required other than a flat squeegee such as is used by window-cleaners and some ordinary adhesive tape. The few solutions required are easily prepared of cheap chemicals in common use. The process is simple and quick and, depending on drying-conditions, a complete print can be finished within one to two hours. It can be positively stated that anyone who will carefully follow the instructions given can obtain satisfactory results at once.

No one is advised to purchase Deeks Color-Sheets until he first has the separation-negatives to print them from. For the benefit of those unfamiliar with this subject, the following directions to make three-color separation negatives—which are also included in the instructions furnished with the color-sheets—are herewith appended.

Three-color photography is based upon the fact that with color sensitive (panchromatic) plates and the proper color-filters, it is possible to separately record the colors of nature.

To make three-color separation negatives it is necessary to have a camera in which plates can be used; a supply of any good color-sensitive plates such as Wratten and Wainwright panchromatic, and a set of tri-color gelatine-filters such as the Eastman Wratten A–25 (orange-red), B–58 (green) and C–49 (blue-violet). The Agfa and Ilford Companies also furnish good panchromatic plates and tri-color filter sets. G. Cramer Dry-Plate Company's "Spectrum" plates used with the Wratten filters above specified will give excellent results.

As three separate exposures must be made, there should be no movement of the camera or the subject during the successive exposures. A tripod is essential.

Having arranged the subject and set the camera rigidly, a plate is placed in the camera, and the blue-violet filter is placed in front of the lens. The exposure is then made; the time being determined by multiplying the normal exposure for that plate without a filter by the factor recommended by the plate-manufacturer for the filter used. A good exposure-meter, such as the Wynne, may be of assistance.

Having made the exposure, the plateholder is carefully removed so as not to change the position of the camera, and a fresh plate is inserted in the

THE WOODS IN WINTER
L. H. LONGWELL
HONORABLE MENTION—MISCELLANEOUS COMPETITION

camera. The blue-violet filter is removed from the lens, and the green filter is substituted. Another exposure is then made, the time being determined as before. The exposed plate and the green filter are then removed from the camera, and another fresh plate and the orange-red filter being placed in position, the third exposure is made.

This being accomplished, the plates are preferably developed together in the same solution; and, if possible, in a tank.

The result will be three negative-records of the colors in the object photographed, corresponding to the filters used. Each negative is then printed on a Deeks Color-Sheet complementary in color to the filter used, the blue-violet record upon the yellow color-sheet, the green record upon the red color-sheet, and the orange-red record upon the blue color-sheet. These sheets when developed and combined, result in a photographic print on paper in color.

It is, of course, important that the three negatives should be as near equal in density as possible. Some color-workers photograph a square of gray paper with the subject, so that it comes near the edge of the plate to serve as a density check. The gray should, of course, photograph the same on all three negatives.

If the blue-violet negative lacks contrast, although showing full detail in the shadows, nevertheless, more exposure should be given until the desired contrast is obtained.

It should be kept in mind that the range of contrast which it is possible to obtain in the negative is much greater than can be properly printed on the color-sheet. It is, therefore, necessary to adjust the contrast of the negative by suitable developer. The contrast is right when the delicate detail of the highlights can be properly printed without clogging up the detail in the shadows.

This can be determined by trials on Azo No. 1 which has the same range of contrast as the color-sheet.

It may be said, in a general way, that the sort of brilliant, clean, snappy negative which one knows without question will make a satisfactory black-and-white print is also the sort of negative which is required for successful three-color work.

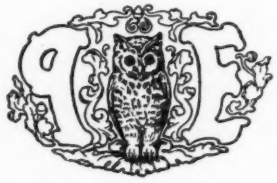
If two small squares of white cardboard with a black cross ruled on them are placed at opposite sides of the subject so that they photograph near the edges of the plate, they will aid in the subsequent registering of the color-print. Obviously, these should not be moved during the three exposures. It is well, also, to place at the edge of the composition for each exposure a small card identifying the printing color of that negative. The card would of course be marked "Y" for the negative made with the blue-violet filter, "R" for the green filter and "B" for the orange-red filters.

Gelatine-filters should be used rather than glass, as the latter affect the focus of the lens. If the filters are cut exactly the size of the end of the lens, they may be conveniently held on with an ordinary lens-cap from which the center has been cut, leaving a rim just wide enough to hold the filter in place. Care should be taken that finger-marks are not left on the filters.

Although it is true that to obtain a scientifically accurate set of separations it is necessary to employ an apochromatic lens, experience has shown that any fairly good lens will give a result sufficiently accurate for anything but the most exacting scientific research-work.

If artificial illumination is employed, the ordinary nitrogen-tungsten lamp should be used. The blue daylight bulbs are unsatisfactory, as are mercury-vapor lamps, such as the Cooper-Hewitt.

An excellent and comprehensive publication called "Color Separation Photography" can now be obtained from the publisher, G. B. Wright, South Norwalk, Connecticut. The price is $2.00. The booklet is fully illustrated and also includes registration-cards, a gray scale and a very clever color-chart which automatically marks the negatives with the printing-colors.



A Lens-Shade and an Exposure-Meter

HAROLD LOCKE

IF you are one of the fortunate ones who can buy the accessories which we photographers must have—stop here. If, like the writer, you will forego the pleasure of a square meal in favor of coffee-and plus, a package of film, this article will possibly interest you.

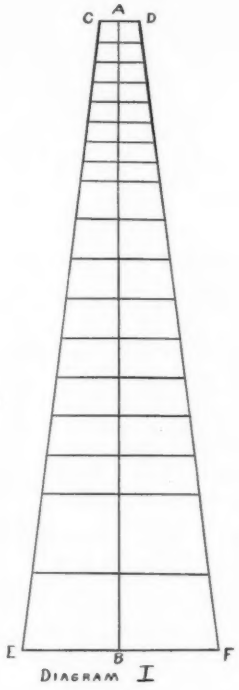


DIAGRAM I

Did you ever go on a long trip, make dozens of exposures and, when developing films, find them hazy from side light coming through the lens. The writer has had this experience and instead of throwing the camera in the bay, as he felt like doing, he got busy and made a lens-shade from scraps. In the belief that others may have had the same experience and that we photographers must stick together, he will pass the idea along.

Get some brown or dull black cardboard. Place under diagram I and mark through with pin on lines C–E and D–F where slightly smaller than the diameter of the lens-barrel. Next, mark in the same manner on the fourth line down. Now mark on the line A–B, being sure that the marks can be seen after cutting ends of shade. Remove cardboard and connect the pin-marks with lines. Cut with a razor-blade or sharp knife on outside lines. Use this piece as a pattern

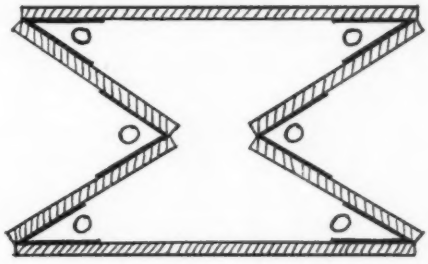


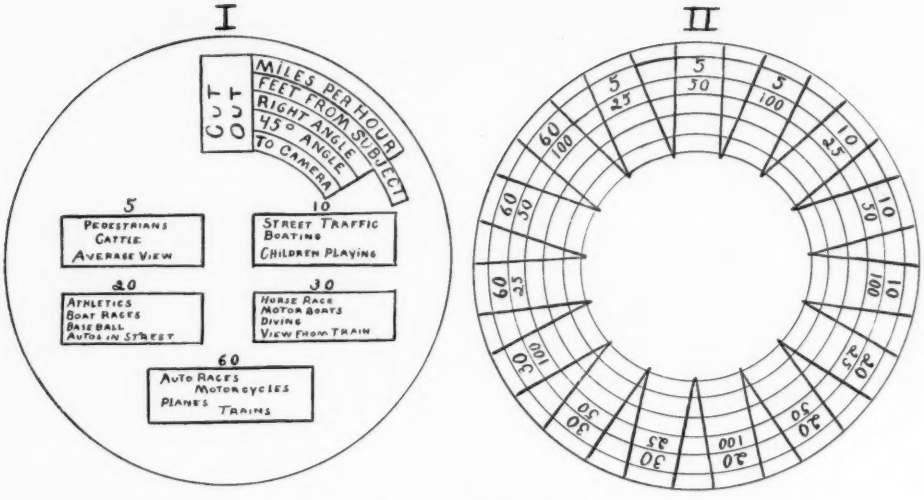
DIAGRAM II

and cut three more pieces. Divide two of these by cutting on line A–B. You now have six pieces of cardboard. Use anything that will make a hinge, passepartout, adhesive tape, backing cloth or cloth strips and glue, to fasten pieces together as shown in diagram II at points marked O. Your lens shade is now ready to use. Slip the small end over the lens and the natural spring will hold it in place. When not using it, fold and slip in the pocket or any handy place. If it wears out, make another.

A Speed-to-Stop-Motion Meter for Your Graflex

Cut two disks from sign-writer's card (Figures I and II). Place Figure I on glass and cut with sharp knife (cut-out). Divide Figure II as shown, and fill spaces with figures as shown after focal length of your lens. Place Figure III on back of Figure II. Get a tubular fastener at your stationer's and fasten disks together at exact center. Your meter is now ready for use.

To determine shutter-speed-to-stop-motion, find subject on face of Figure I; turn disk until "miles per hour" and "feet from subject" appear in "cut-out". Tension-number and curtain-opening will be opposite the angle at which you



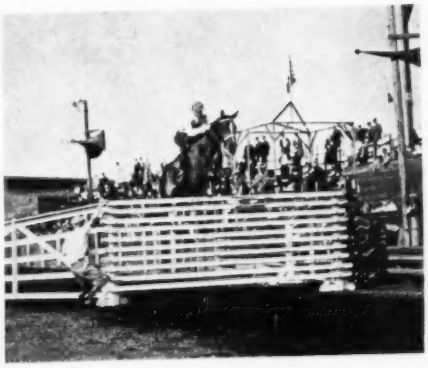
	5	5	5	10	10	10	20	20	20	30	30	30	60	60	60
4 3/8"	1 3/8	6 1/4	6 3/4	3 3/8	1 3/8	6 3/4	2 1/8	5 3/8	1 3/8	4 1/8	1 1/8	3 3/8		4 1/8	1 1/8
	3 3/4	4 3/4	4 3/4	3 3/8	5 3/4	4 3/4	6 3/8	3 3/8	5 3/4	2 1/8	5 3/8	1 3/8	6 1/8	2 1/8	5 3/8
	2 3/4	1 1/4	1 3/4	6 3/4	2 3/4	1 3/4	3 3/8	6 3/4	2 1/4	5 3/8	2 3/8	4 3/4	3 1/8	5 3/8	2 3/8
5 1/2"	2 3/8	1 3/8	1 3/8	6 3/8	2 3/8	1 3/8	3 1/8	6 1/8	2 3/8	5 1/8	2 1/8	5 3/8	3 1/8	5 1/8	2 1/8
	6 3/4	5 3/4	5 3/4	4 3/8	6 3/4	5 3/4	1 1/8	4 3/8	6 3/4	3 1/8	6 1/8	3 3/8	1 1/8	3 1/8	6 3/8
	3 3/4	2 3/4	2 3/4	1 3/8	3 3/4	2 3/4	4 1/8	1 3/8	3 3/4	6 3/8	3 3/8	6 3/4	4 1/8	6 1/8	3 3/8
6 3/8"	3 3/8	2 3/8	2 3/8	1 1/8	3 3/8	2 3/8	4 1/8	1 1/8	4 3/8	6 1/8	3 1/8	6 3/8			
	1 3/8	6 3/4	6 3/4	5 3/8	1 3/8	6 3/4	2 1/8	5 3/8	2 3/8	4 1/8	1 1/8	4 3/8			
	4 3/4	3 3/4	3 3/4	2 3/8	4 3/4	3 3/4	5 1/8	2 3/8	5 3/4	1 1/8	4 3/8	1 3/8	4 1/8	6 1/8	3 1/8
7 1/2"	5 3/8	3 3/8	3 3/8	2 1/8	5 3/8	3 3/8	5 1/8	2 1/8	5 3/8		4 1/8	1 1/8			4 1/8
	3 3/8	1 3/8	1 3/8	6 1/8	3 3/8	1 3/8	3 1/8	6 1/8	3 3/8	5 1/8	2 1/8	5 3/8		5 1/8	2 1/8
	6 3/4	4 3/4	4 3/4	3 3/8	6 3/4	4 3/4	6 3/8	3 3/8	6 3/4	2 1/8	5 3/8	2 3/8	5 1/8	2 1/8	5 3/8
8 1/2"	1 1/8	4 3/8	4 3/8	3 1/8	6 3/8	4 3/8	6 1/8	3 1/8	6 3/8		5 1/8	2 1/8			
	5 3/8	2 3/8	2 3/8	1 1/8	4 3/8	2 3/8	4 1/8	1 1/8	4 3/8		3 1/8	6 3/8			
	2 3/8	5 3/4	5 3/4	4 1/8	1 3/8	5 3/4	1 1/8	4 3/8	1 3/8		6 1/8	3 3/8	6 1/8		5 1/8

III

1 3/4	40	1 3/8	110	1 1/8	350
2 3/4	50	2 3/8	135	2 3/8	440
3 3/4	65	3 3/8	160	3 3/8	550
4 3/4	75	4 3/8	195	4 3/8	680
5 3/4	80	5 3/8	235	5 3/8	825
6 3/4	90	6 3/8	295	6 3/8	1000

wish to make the exposure. 1 3/8 means Tension 1. Curtain opening 3/8. If you wish to find the exposure in fractions of seconds, glance at the back of meter. 1 3/8 = 1/110th second.

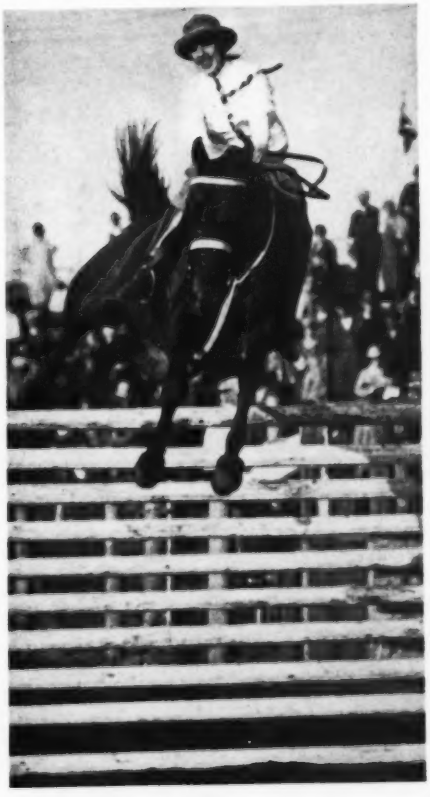
[The illustrations on the opposite page show the results of exposures made in accordance with the readings on the speed-to-stop-motion meter. The sharpness of the contact prints and the comparatively little diffusion in the enlargements indicate the accuracy of the exposure and its ability to stop motion. Mr. Locke very kindly consented to share his meter with the readers of PHOTO-ERA MAGAZINE. He reserves full book-rights. We shall be glad to hear from readers who try Mr. Locke's suggestions.—EDITOR.]



(Contact Print)

(Contact Print)

(Enlargement)



(Enlargement)

EXPOSURES BASED ON METER-READING

HAROLD LOCKE

Another Bromide Paper-Holder

PERRY D. FRAZER

IN the February number of PHOTO-ERA MAGAZINE I described a method of employing a large printing- or picture-frame, inverted, as a bromide paper-holder in making enlargements. Since then I have been trying to improve on this method, and have hit on a plan that is very satisfactory. It occurred to me that one of the metal kits used with cut-films in plate-holders would be ideal for a bromide paper-holder. I tried one taken from a 5 x 7 plate-holder, but found it too narrow to take 5 x 7 paper, so I made a holder for 5 x 7 paper, another for 6½ x 8½, and a third for 10 x 12 paper, using sheet-aluminum. As these holders are simple, cheap, and efficient, perhaps a description will be of some interest to other amateurs.

This sheet-aluminum can be obtained readily in the better hardware-shops, and is not expensive. It is absolutely flat and is polished. To be rigid it should be about 1/32-inch thick, and should be cut at least one-half inch larger each way than the bromide paper it is to be made for—and use a sheet of this paper as a template while making it. The edges are turned over precisely like those in the stamped cut-film kits, so that, when finished, they will turn back only about one-eighth-inch on three edges, and half that on the fourth edge, or just enough to prevent the paper from curling up on any side.

After cutting a piece of aluminum the proper size, smooth all edges with emery or crocus cloth, then lay the sheet on a hardwood-board that has clean, sharp edges. Let the sheet of aluminum extend one-quarter-inch beyond edge of board, then, with a hammer, tap gently all along, turning edge of aluminum gradually until it fits perfectly over edge of board. Turn sheet over, and using a steel try-square or the straight back of a saw-blade for a guide, tap the edges down parallel with the sheet. This will form a round channel that will hold one side of the paper perfectly, but leave abundant space to slide paper in and out. Turn opposite side and one end over in the same way, first cutting a little metal from the corners, to make a neat fit. The fourth side—the open end—is turned over very slightly, just sufficient to catch the paper when it is slipped home.

If not made too snug, the bromide paper will be held perfectly flat, but may be slipped in and out easily. After smoothing off rough places, if any, cement a sheet of plain white paper in the holder, to focus on. Use thin white shellac instead of glue; it will adhere better to the aluminum.

In use in a vertical enlarging-camera, the aluminum-holder is shifted on the table during focusing until in proper register, then the light is turned off, the bromide paper inserted, and the exposure made. Besides being handy in other ways, no glass covers the bromide paper; hence, this eliminates defects in the enlargement from flaws in the glass or dust or finger-marks on its surface.

To make only one exposure from a negative, no guide is needed for the aluminum-holder; but if the holder is removed from the table, a guide such as I have previously described (PHOTO-ERA MAGAZINE, February, 1927) will be useful. For the benefit of those who may not have read that article, it should be said that the guide referred to may be made from two pieces of wood glued together in the form of a try-square, with the points of two or more phonograph-needles protruding from the bottom. When the aluminum-holder is in proper position on the table, the guide is set against one corner and pressure applied, so that the needle-points will hold guide in place. The paper-holder can then be removed and replaced at will, always in perfect register.

Masks may be used over the bromide paper, if white margins are desired; otherwise each print is trimmed evenly on all sides after washing and drying.

If one uses only one size of bromide paper, say 8 x 10, the aluminum-holder for that size will be economical and complete; but, if other sizes of paper are employed now and then, a holder for each one is needed. However, it is easier to make one of these holders than to describe how to do it; and, as I said, sheet-aluminum is not expensive. Being soft, it is very easy to work in the manner described; but a sheet of the thickness mentioned will remain absolutely rigid and flat, even though handled without much care. If you can borrow a pair of metal shears, use them in cutting the aluminum-sheets to proper size; if not, have a tinsmith cut the sheets. It is "mean stuff" to saw or file, and a slip with such tools may put strain on the sheet, causing it to buckle. However, if proper precautions are taken and details are given proper attention, there will be no difficulty. The result will be well worth the effort.

AIMLESS DAY

LEONARD PURIN

HONORABLE MENTION—MY HOME COMPETITION

"SEE—NOO SOOS!"
W. H. RICE
HONORABLE MENTION—MISCELLANEOUS COMPETITION

EDITORIAL

Flower-Composition

STILL-LIFE has been a popular theme in our monthly competitions since it was first announced fifteen years ago, as we stated recently. The reason for this was, partly, because of the ease with which objects in and about the home could be assembled and made to form an interesting camera-subject. At first, many of the entries were marked by a wealth of material, miscellaneous and often incongruous in character, the participant being under the impression that the more objects he included in the picture-area, the stronger his hope of winning a prize, although in all candor be it said that none of the entries was on a level with the work of the old Dutch still-life painters in the prodigality and heterogeneity of material. It was then that we began to urge the principles of simplicity and harmony of composition which, we felt, would lead to a higher standard of artistic expression. The importance of this was quickly appreciated, and soon the pictorial pages of PHOTO-ERA began to evidence the results of the study of moderation and unity—not only in the portrayal of still-life, but in other fields of pictorial endeavor. Flower-composition, too, benefited by the application of these principles; and now, as the goldenrod, wild asters in great variety and other autumn-flowers are making their annual appeal, the responsive picture-maker is prepared to apply his acquired knowledge of flower-composition. Of course, the discriminating worker will try to photograph his flowers on their native heath, in a natural, appropriate setting if he can find one that pleases him. Or, he may picture them as cut flowers, placed in an appropriate receptacle suitable in color, form and design. The character of the table or other resting-place should also receive consideration, lest it conflict with the appearance of the receptacle or the flowers themselves. Excessively strong contrasts in tonality should be avoided, if possible, and a spot of culminating interest be selected—one towards which the eye will be directed and where it may come to a rest.

Last spring we visited an exhibition of paintings by professional artists, which contained, among other subjects, a number of still-life compositions picturing either flowers or fruit. What impressed us as strange was the bewildering super-abundance of material, and the absence of simplicity of design and balanced composition that characterised the flower-pieces. In most cases, the settings were extremely ostentatious—rare, cultivated flowers or choice fruits in elegant receptacles set off by costly hangings of brilliant hue, all forming an exhibit designed to appeal to persons of wealth, but not necessarily of artistic taste. After studying these various interpretations of still-life, we arrived at the conclusion that the photographers who are successful in PHOTO-ERA competitions, know more about the principles of pictorial composition than do professional painters.

It Never Will Be Missed

THE widely used term "the right-hand turn", or "the left-hand turn", is undoubtedly useful in directing pedestrians or vehicular traffic. Similar expressions are frequently employed in the critical consideration of pictures, but have been found to be not only awkward, but needless. Thus, in referring to an object situated in one of the four corners of a picture, one ought to refrain from saying, for instance, "the lower left-hand corner", or "the upper right-hand corner", but give preference to "the lower-left corner" or "the upper-right corner", this form of expression making for brevity and conciseness.

In describing an airplane-photograph published in the pictorial section of a prominent newspaper, recently, the commentator directed the reader as follows: "In the upper left-hand corner is the Ball Park; in the lower left-hand corner, the Public Library, and in the lower right-hand corner, the Town Hall". How much simpler and clearer the description would have read in this way, "In the upper-left corner is the Ball Park; in the lower-left, the Public Library, and in the lower-right, the Town Hall".

Let us, therefore, banish the superfluous adjunct, "hand", when indicating the relative position of an object in a picture that we are considering or criticising. Conscious of the expediency not to humor the time-worn appendage any longer, the Editors, some time ago, decided to cast it into the sea of oblivion. *Resquiescat in pace.*

ADVANCED COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Advanced Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value $10.00.
Second Prize: Value $5.00
Third Prize: Value $3.00.

Honorable Mention. (*a*) Those who win an Honorable Mention Award and are *not regular subscribers* will receive PHOTO-ERA MAGAZINE for six months with the compliments of the publishers.

(*b*) Those who win an Honorable Mention Award and are *already subscribers, or have been subscribers,* will receive an Honorable Mention Certificate. Those who win ten of these certificates and send them to us to be recorded will receive a neat silver cup, suitably engraved. There is no time-limit. However, ten certificates must accompany all requests for the cup.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, suitably engraved.

No Prize or Honorable Mention pictures are sold, exchanged or the halftone-plates sold without permission, in writing, from the maker of the print. Proceeds of all sales, *excepting halftones,* go to the maker of the picture.

All competition-pictures not returned are used to make up the PHOTO-ERA PICTURE EXHIBIT which is sent to schools, libraries, museums, camera clubs and to responsible organisations for exhibition-purposes, *free of cost.*

Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.

2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. Prints may be mounted or unmounted.

4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately,* giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage. Data-blanks sent at request.

5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.

Photo-Era Prize-Cup

6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces is sent with data.

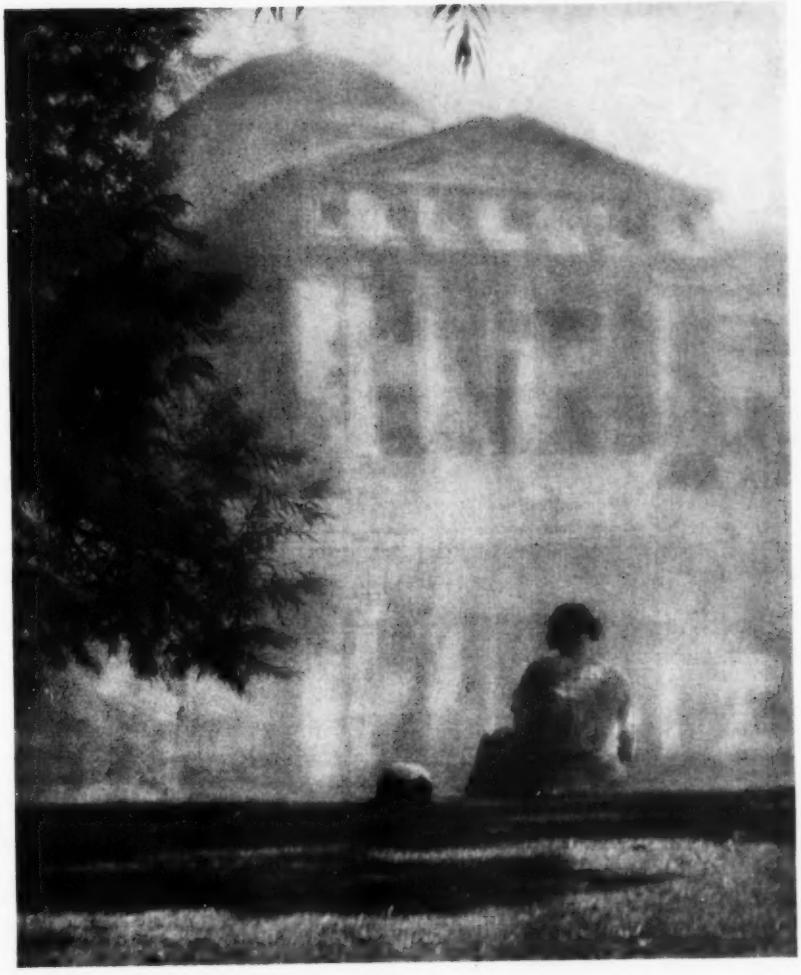
7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

8. Competitors who have won three first prizes within a twelvemonth become ineligible to compete for prizes in this competition for *one* year thereafter.

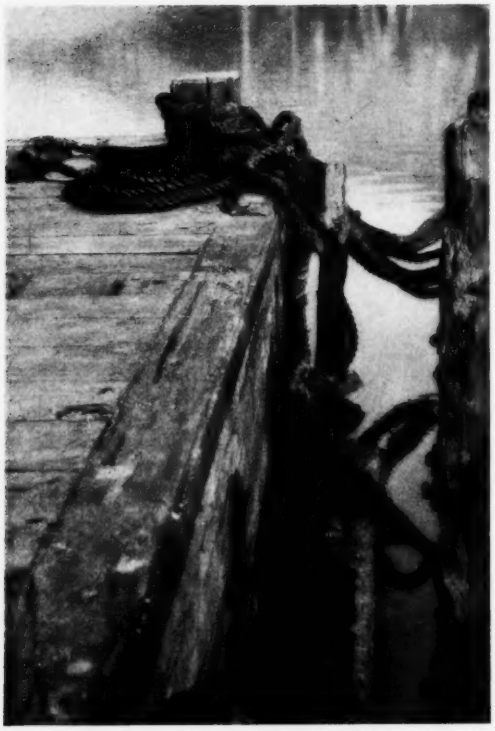
AWARDS—ADVANCED COMPETITION
Subject—MISCELLANEOUS
Closed June 30, 1927

First Prize . . . . . Leonard Purin
Second Prize . . . . . Mario Lucio Scacheri
Third Prize . . . . . R. Morita

Honorable Mention: Edwin Bolan; Karl Butka; Mary Callaghan; Boris Chudadoff; Chas. Clayton, Jr.; Gordon H. Coster; C. Frankenberger; Henry Friedberg; Haakon Haug; H. P. Herron; U. Stephen Johnson; Dr. K. Koike; L. H. Longwell; Robert R. Miller; Edward D. Mudge; Clifford Norton; F. Y. Ogasawara; W. A. Phillis; Chas. R. Phipps; W. H. Rice; Walter Rutherford; John Skara; Kenneth D. Smith; Dr. Max Thorek; A. M. Tomlinson; Otho Webb.



ALONE
LEONARD PURIN
FIRST PRIZE—MISCELLANEOUS COMPETITION



Second Prize

ADVANCED COMPETITION

Miscellaneous

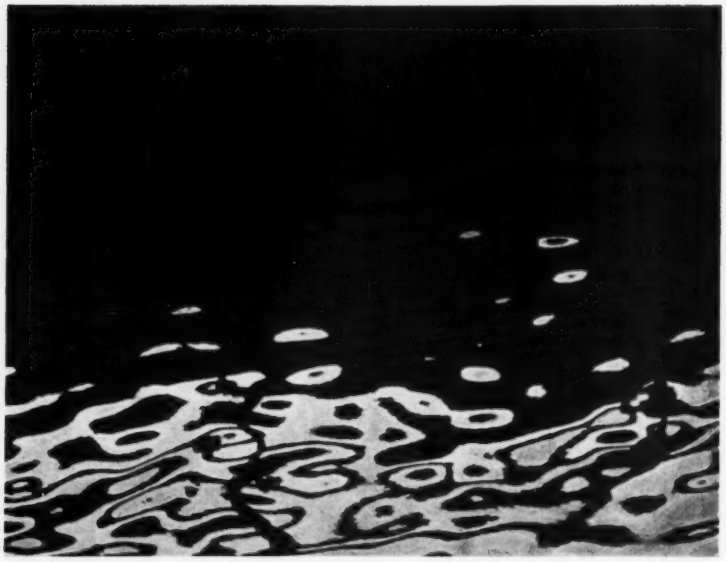
COILS

MARIO LUCIO SCACHERI

Third Prize

ADVANCED COMPETITION

Miscellaneous



TWILIGHT-PATTERN

R. MORITA

SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS

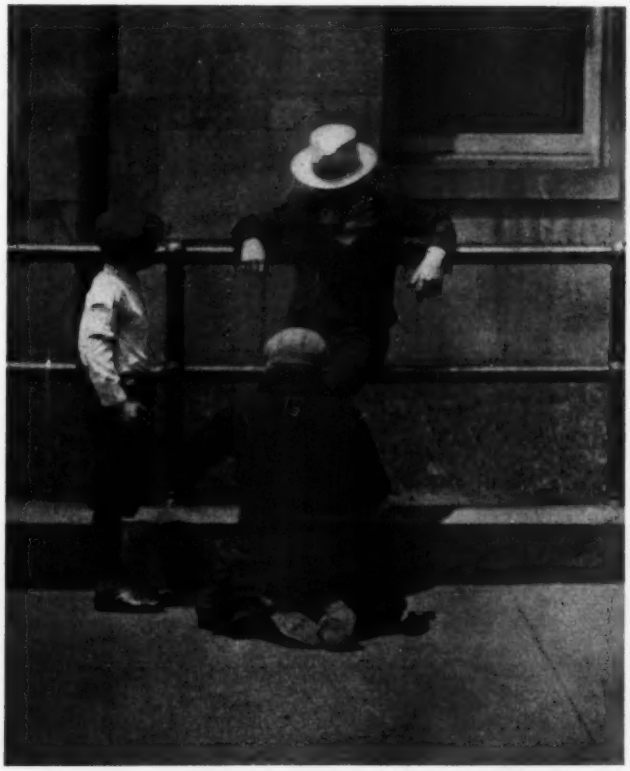
Subjects for Competition—1927

"My Home." Closed January 31.
"Miscellaneous." Closed February 28.
"Indoor-Genres." Closed March 31.
"Table-Top Photography." Closed April 30.
"Artificial Light Photographs." Closed May 31.
"Miscellaneous." Closed June 30.
"Pictures of Children." Closed July 31.
"Landscapes with Figures." Closes August 31.
"Outdoor-Genres." Closes September 30.
"Miscellaneous." Closes October 31.
"Lakes, Rivers and Brooks." Closes November 30
"Vacation-Pictures." Closes Dec. 31.

Miscellaneous

AGAIN we are to have a competition with the subject-material unlimited. It will be the last miscellaneous competition for 1927. It is a question whether we shall include this subject when we make out the schedule for 1928. There are many of our readers who have been convinced that a miscellaneous competition is not so interesting, competitive or entirely satisfactory as one in which every contestant aims at the same objective. To be sure, it is an easier competition to enter; and for that reason we have a great increase in the number of prints submitted. However, as a rule the general quality of the work is not so good as that sent in for a specific subject. At any rate, there is one more miscellaneous competition for those who like it, and may there be an unusually good representation of first-class prints.

A. H. BEARDSLEY.



BOOTBLACK — EDNA SEATON

EXAMPLE OF INTERPRETATION

BEGINNERS' COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value $7.50.
Second Prize: Value $3.50.

Honorable Mention: (*a*) Those who win an Honorable Mention Award and are *not regular subscribers* will receive PHOTO-ERA MAGAZINE for six months with the compliments of the publishers.

(*b*) Those who win an Honorable Mention Award and are *already subscribers, or have been subscribers,* will receive an Honorable Mention Certificate. Those who win ten of these certificates and send them to us to be recorded, will receive a neat silver-cup, suitably engraved. There is no time-limit. However, ten certificates must accompany all requests for the cup.

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

No Prize or Honorable Mention pictures are sold, exchanged or the half-tone plates sold without permission, in writing, from the maker of the print. Proceeds of all sales, *excepting halftones,* go to the maker of the picture.

Rules

1. This competition is open only to beginners of limited experience with practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. Prints may be mounted or unmounted, as desired. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately,* giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right angles to each other.

PHOTO-ERA MAGAZINE
The American Journal of Photography
Wolfeboro, New Hampshire, U. S. A.

THIS is to certify that an Award of PRIZE
is hereby given to the picture entitled

entered by

in the PHOTO-ERA MAGAZINE Monthly Competition

which closed 192

Editor

PRIZE-WINNERS' CERTIFICATE

PHOTO-ERA MAGAZINE
The American Journal of Photography
Wolfeboro, New Hampshire, U. S. A.

THIS is to certify that an Award of *Honorable Mention*
is hereby given to the picture entitled

entered by

in the PHOTO-ERA MAGAZINE Monthly Competition

which closed 192

Editor

HONORABLE MENTION CERTIFICATE

AWARDS—BEGINNERS' COMPETITION

Subject—MISCELLANEOUS

Closed June 30, 1927

First Prize . . . . . Robert J. Voss
Second Prize . . . . . A. Rasmussen

Honorable Mention: James A. Bell; Richard Bonnamy; J. V. D. Bucher; Wm. Engle; Wm. Hodges; Garnet E. Jacques; Rael Mawrence; John G. O'Reilly; Samuel B. Priest; Ida W. Pritchett; H. A. Sheppard; Mrs. Ruth Woods.

First Prize

BEGINNERS' COMPETITION

Miscellaneous

PAINT — ROBERT J. VOSE

RUINS — A. RASMUSSEN

Second Prize

BEGINNERS' COMPETITION

Miscellaneous

EXPOSURE-MAKERS' COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Exposure-Makers' Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value $5.00.
Second Prize: Value $2.00.

Honorable Mention: (*a*) Those who win an Honorable Mention Award and are *not regular subscribers* will receive PHOTO-ERA MAGAZINE for six months with the compliments of the publishers.

(*b*) Those who win an Honorable Mention Award and are *already subscribers, or have been subscribers,* will receive an Honorable Mention Certificate. Those who win ten of these certificates and send them to us to be recorded, will receive a neat silver-cup, suitably engraved. There is no time-limit. However, ten certificates must accompany all requests for the cup.

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

No Prize or Honorable Mention pictures are sold, exchanged or the half-tone plates sold without permission, in writing, from the maker of the print. Proceeds of all sales, *excepting halftones,* go to the maker.

Entries are not eligible to Trophy Cup Contest.

Rules

1. This competition is open *only* to amateur photographers who for lack of time or equipment *cannot do their own photo-finishing.* Each contestant must compose his own picture and make the exposure without aid from friend or professional.

2. The name of the photo-finisher must appear on each print submitted. It will be printed under each prize-winning or Honorable Mention picture published.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. Prints may be mounted or unmounted, as desired. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations.

6. Each print entered must bear the maker's and photo-finisher's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately,* giving full particulars of date, light, plate or film, make, type and focus of lens, stop used and exposure. Enclose return-postage in this letter. Data-blanks sent at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right angles to each other.

PHOTO-ERA MAGAZINE
The American Journal of Photography
Wolfeboro, New Hampshire, U. S. A.

THIS is to certify that an Award of ...PRIZE...
...is hereby given to the picture entitled

entered by

in the PHOTO-ERA MAGAZINE Monthly Competition

which closed ...192..

Editor

PRIZE-WINNERS' CERTIFICATE

PHOTO-ERA MAGAZINE
The American Journal of Photography
Wolfeboro, New Hampshire, U. S. A.

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in the PHOTO-ERA MAGAZINE Monthly Competition

which closed, 192

Editor

HONORABLE MENTION CERTIFICATE

AWARDS—EXPOSURE-MAKERS' COMPETITION

Subject—MISCELLANEOUS

Closed June 30, 1927

First Prize . . . . . Paul W. Kearney
Second Prize . . . . . James G. Johnson

Honorable Mention: A. D. Anderson; Alfred S. Campbell; J. Daniels; Andrew Groven.

First Prize

EXPOSURE-MAKERS' COMPETITION

Photo-finished by

WILLOUGHBYS

New York City

BOWLS — PAUL W. KEARNEY

JUNE — JAMES G. JOHNSTON

Second Prize

EXPOSURE-MAKERS' COMPETITION

Photo-finished by

A. M. HORTON

Williamstown, Mass.

OUR CONTRIBUTING CRITICS

CUYSHOGA RIVER — CHAS. LEDERLE

THE PICTURE CRITICISED THIS MONTH

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

Seven Criteria for Critics

(*1*) *Background and Sky.* (*2*) *Foreground and Figures.* (*3*) *Main Interest* vs. *Distraction.* (*4*) *Gradations and Tone Values.* (*5*) *Lines and Masses.* (*6*) *Atmosphere and Interpretation, and* (*7*) *Photographic Technique.*

As a bridge-engineer, the print "Cuyshoga River" interests me greatly, for it shows in one compact group four different types of bridges, namely: steel-arch span with open spandrel, concrete-arch, approach spans in the background, a bascule bridge in the middle distance in an open or raised position, and a swing type of bridge in the foreground. Unfortunately, it is not possible to tell whether the bascule bridge is single or double leaf, and more unfortunate still is the fact that the swing bridge in the foreground is so shown that it is almost impossible to make out any of its details. Until I studied this picture for the purpose of criticising it, I was under the impression that this was a bridge in the process of erection by the cantilever method.

Criticising this picture from a pictorial standpoint would be unfair, for I believe it was made only as a technical record. As such, it is excellent with the exception of the points noted above. The swing bridge would be improved by a different lighting. The sky is very well rendered, and the reflections and texture of the water exceptionally so. As a technical print the use of an air-brush to tone down the superfluous detail would help.

SAMUEL B. PRIEST.

CHAS. LEDERLE has certainly obtained a photograph in which pleasing light-and-dark patterns are formed by geometric shapes. The eye, attracted to the raised span on the left, follows the black slanting edge, notices the bridge in the distance, and, lowering to the shadows in the water, follows these reflections to the starting-point. The result is a compact and good composition.

The main interest suggested by the title does not seem at all dominant as the reflections attract much attention, and so completely cover the water that one quite forgets that the lower half represents a river.

The lines are somewhat confusing. But the slanting, solid mass projecting into the sky plus the dark mass leading to its reflection is splendidly placed, and forms a balance for the lines and lines of the complete picture.

SNOW-TRACERY JOHN LEIGHTON

YOUR CRITICISM IS INVITED

The excellent tone-values give the needed variety against the similarity of the whole. The values range from the deep dark of the foreground to the low light of the clouds and water, and the middle tones are created by the structures along the water's edge.

L. DRURY.

A VERY striking picture and well interpreted. Just a trifle under-exposed, I should say, and perhaps a little too long developed. The harshness of lines might have been softened and mollified by an exposure a little longer than normal. Development a little shorter than normal would also have aided in this direction. A little work with a retouching-pencil or stump and black lead on the negative might have lightened up the swinging drawbridge in the center, and have given us more river and less iron-work. As it stands now, there is too much bridge and too little river to support the title, Cuyshoga River.

I am not familiar with the topography of the district, but from the print before us, I imagine a very striking picture could be made either of the bridge in the background without the drawbridge *or* of the drawbridge—with a wide sweep of river—without the bridge in the background with its sweeping arches. The picture, as it stands, lacks singleness of aim. In fact, it suffers from divided interest; the bridge in the background competes in interest with the drawbridge in the foreground.

Even so, there is a life and virility about the picture that is charming. Let us also be thankful that the author has given us a sky that is convincing, and not one of those baldheaded monstrosities that too often disfigure amateur work.

The author evidently has an eye for the striking and the beautiful. His technique is excellent. If he would devote a little careful study to the ground-glass before making a picture; if he would use a Watkins or Wynne meter; if he would expose and develop for softer effects in pictures of this sort; and, finally, if he would study his view from various points, I venture to predict that he will develop into a great artist.

E. L. C. MORSE.

As presented "Cuyshoga River" is a complicated mass of objects with a conglomeration of intersecting lines which tend to blot out that essence that is necessary for a picture with a combination of good composition and artistic merit.

There is beauty and dignity in that distant bridge with its graceful curves; but, these good features are marred by the black shapeless mass of the revolving bridge.

The focusing is excellent and the atmospheric effect is magnificently rendered; but, why all this mass of detail? There is material here for at least three pictures, there being enough substance in those glorious reflections to make one alone. The moral gained by a glance at this composition, is to be more simple in arranging, take one subject at a time, emphasise it with other objects of a more obscure character, not take, as in this instance, a whole mass of prominent objects expecting to arrive at a pleasingly grouped picture.

It is correctly exposed and printed; it being practically impossible to better these good points. That part of the bridge at an angle on the left is regrettable, and an improvement is to mask off half of the reflections, the lower half of which cause too much distraction and over-balance the view. The black on the right should also be eliminated.

JAMES. A. BELL.

Situation Wanted

CITY EDITOR: "Who ruined the photo of this girl?"

New Reporter: "She held a book in front of her face when we took the picture, and I tried to erase it."

OUR ILLUSTRATIONS

WILFRED A. FRENCH, Ph.D.

THE competition for June was announced to be "Miscellaneous", hence this classification comprehended pictures of every possible sort, indoor and outdoor, without restriction. As a consequence, the current issue—thanks to an admirable array of Honorable Mentions—is marked by an unusual variety of illustrations, each of high artistic excellence.

"The Concourse", frontispiece, claims no originality as a pictorial subject, for it is strikingly reminiscent; yet, as a camera-theme, these pages have shown no more admirable interpretation from anyone—if our memory serves us correctly. We are not inclined, on this occasion, to give serious consideration to the matter of dual interest; but take the picture as a whole, as an impression gained at a time of day when broad beams of sunlight stream through the great window and flood the interior with radiance, which here presents a magnificent spectacle. The human interest shown in the foreground is in the strongest possible contrast, one element serving as a foil to the other and affording the beholder food for meditation. The architectural proportions have been advantageously displayed by the artist-photographer, who has also manifested excellent judgment in the placing of the low-toned information-bureau with its attendant patrons, and others who are passing. The entire scene gives one an impression of deliberate, thoughtful consideration by a pictorial worker gifted with a creative and technical ability of a high order.

Data: Chicago Union Station; May, 6.30 A.M.; good light; Ica Ideal B (9 x 12 cm.); Zeiss F/4.5 lens; 5¼-inch focus; at stop F/4.5; 1/5 second; Agfa Chrome Iso Rapid Plate; Rodinal; Velours Black Buff Plat. Mat.

As critic and counselor, Arthur H. Farrow has benefited many a budding picture-maker during the last year or two. This time he appears in the rôle of nature-lover, striving by word and picture to awaken an interest in the beauties of nature, with an appeal to those workers who may not have been impressed by them. It is a coincidence that our thoughts should have run parallel with this as regards the suggestion that camerists avail themselves of the pictorial opportunities which the approaching autumn-season will present in the form of wild-flowers, the difference being that Mr. Farrow has selected milkweed and hydrangeas with which to elucidate his text, whereas we have been content to mention goldenrod and asters. See "Flower-Composition", Editorial page of this issue.

As a child-portrait, "Jimmy", page 123, is very pleasing in every way. The bright expression of the child is not without its charm, and few there are who are not responsive to the appeal of innocent childhood.

Data: Made in studio, Portland, Ore.; 8 x 10 camera and 18-inch Vitax; stop, F/6; light, twin-arc and spotlight; snapshot; E. K. Portrait Par Speed Film 5 x 7; Glycin, tank-developed; print, Gevaert K-5 by projection.

The average beholder of "Spring Day", page 125, is very likely to be inclined to take issue with Dr. Koike as regards his interpretation of what is generally understood to be a representative spring-day. Of course, there are times at that season of the year when the weather is inclement; but, in the absence of the heavy clouds which adorn the sky, one might regard the low-toned landscape as characteristic of a very late time of day, or the result of possible over-correction or intentional under-exposure. Impressive, austere, if not a trifle gloomy, is the effect the picture has upon us, instructed as we are by the title, "Spring-Day". Viewed as a pictorial composition, the scene reflects the author's well-known artistic sense, and his feeling for the grave and mysterious in nature.

Data: Made at Puyallup, Wash.; April, 4 P.M.; fair light; Eastman Kodak, No. 1; F/6.3 Kodak Anastigmat; wide open; 3-time color-screen; 1/25 second; roll-film; pyro; Vitava Rapid Black J.

Thanks, perhaps, to the fact that the artist of "Off Port of Spain—Trinidad", page 129, introduces a foreign and somewhat unfamiliar type of craft, the beholder is favored with an unusual and ably executed marine. The fisherman—for such the craft appears to us—occupies a judiciously selected position in the picture-area, with several vessels lying in the distance, at the left, to give the needed balance. The critical observer may be at a loss, at first, to account for what appears to be a supplementary mast in the stern of the fisherman; but after a close inspection he will discover that it belongs to a craft (with mainsail reefed) lying astern of the boat of our picture. Junior observers of the scene on the deck, who are gifted with a vivid imagination, may well believe that they are witnessing an "awful scrap" between the two men, the one on the left advancing, a long knife in hand, upon his adversary.

Data: Near Port of Spain, Trinidad, S.A.; March afternoon, 1927; Graflex Series C; Cooke lens F/2.5; at F/8; K-2 ray-filter; 1/65 second; Eastman Panchromatic Film; pyro, tank-developed; enlarged on Parchment Bromide.

In another month from now the great sport of football will begin its exciting interest. Therefore, R. A. Wohlrabe's illustrated article, pages 132 and 133, is timely. Amateur photographers will examine the accompanying action-pictures with corresponding interest, for they were made with a comparatively simple and inexpensive camera.

The winter-scene, page 135, owes its success to a charming display of light and shade and a well-expressed feeling of wintry cold. But for the uncoated parts of two tree-trunks, at the extreme right, which circumstance is responsible for the under-exposure of jet-black surfaces, the picture could pass for a "symphony in white", a fitting title for an almost perfect study in a high key. But why the artist was satisfied to permit his superb negative to yield a print marked by what would generally be recognised as a serious defect, is cause for wonder.

Data: Made at River Forest, Ill.; November, 9 A.M.; bright light; 4 x 5 Korona view-camera; 7¼-inch Wollensak Verito lens; at F/6.3; 1/75 second; Hammer Ortho Extra Fast Plate; pyro; print, Ansco Contest.

Harold Locke's contribution, pages 137 and 139,

contains an instructive description of his exposure-meter, as demonstrated by several unusually fine action-pictures. Although it is extremely rare to find much artistic value in this class of picture, yet the enlarged figure of a young equestrienne and her mount negotiating a high fence (page 139) is expressive of much grace and beauty. The photography here is superb. The results here shown should serve to encourage many a faint-hearted amateur-worker to take up high-speed work. It must be great sport, indeed!

Data: Pictures of high jumps made at 5.30 P.M. in August (faint sun) with 3¼ x 4¼ R. B. Auto Graflex equipped with 4 x 5—6½ inch focus Goerz Dogmar Lens; using Agfa Portrait Film. Prints on Gevaert paper.

"Eastman said it could not be done! Goerz said it was impossible! But I have been using the 6½-inch Goerz Dogmar in the 3¼ x 4¼ R. B. Auto Graflex for over three years; gaining the following advantages: Making enlarged negatives when copying. Increasing angle over 7½ inch-lens recommended. Slower speed of shutter to stop motion. Increased depth of focus over 7½ inch-lens.

"The Locke (speed to stop motion) meter used for pictures of high jumps at North Pacific Fair, Everett, Washington."

"Aimless Day", page 141, is a theme of much originality; but executed apparently with insufficient consideration for the effect the corn-shock would have as an artistic constituent of the result. The light falls with full force on the rather straggly object producing a not altogether pleasing or restful effect which might not be the case had the light been allowed to come from a different direction—more from the left, for instance, leaving the conical pile mostly in shadow. But why this literal portrayal, unattractive in its bare, strongly emphasised detail? Corn-shocks seen at a reasonable distance, and pictured with long shadows falling across the stubbly field, present a picture that appeals to the imagination of every lover of rural life. It has been done successfully many times. Here, too, moreover, the lonely pyramid stands in strong relief against a background much out of focus, though in itself a group of great pictorial beauty. The observer may wish that the worker had devoted himself to picturing the old farm-house with the adjacent barn rather than use this attractive material as a foil for the prosaic corn-shock. The violent contrast of excessively sharp delineation and vague distinctness, as effected by Mr. Purin, does not seem to demonstrate any particular artistic principle. "*A quoi bon?*" may many an observer reasonably be expected to ask.

Data: Made near Chicago; November, 10 A.M.; hazy light; 4 x 5 Korona view-camera; 9-inch Struss Pictorial lens; stop F/11; K-2 ray-filter; 2 seconds; Hammer D. C. Ortho Plate; Amidol; Ansco Contest Paper (white).

The episode of child-life, page 142, shows what a professional photographer can accomplish when he allows his juvenile sitter to assume his own pose and to engage in any prank within reason. And it pleases the mother, any expression or whim that is spontaneous, and typically childlike. Whether the movement is graceful or not, or whether the result falls within the realm of artistic usage, does not much matter. Hence, Mr. Rice's portrait-genre is a success, represents admirable professional work, and everybody is pleased.

Data: Made in professional studio; 14-inch Graf Variable F/4.5 Lens; 1/5 second; artificial light; 5 x 7 Eastman Par Speed Portrait Film; enlarged on Old Master O Buff Portrait Bromide.

Advanced Competition

"ALONE", page 145, was declared by the jury as meriting first prize. It possessed the important element of thematic originality consistent with other necessary qualifications. The figure of a young woman is seated with her back to the camera—in itself not an ordinary procedure. What may she be doing? Just here the imagination of the observer is aroused. She may be resting, engaged in some fancywork, or reading a book. If the reader should be interested to know what we think, it would be that the lady is sketching the beautiful building facing her. To sit there, and not wish to make a sketch of that stately, classic façade would not be complimentary to one's artistic talent—provided that one possessed it. The picture is simple, dignified and delightful. The foreground is a gem. It fulfills its mission nobly. The tree that supplies shade and shadow forms the pleasing feature of which the seated figure is the foil. What a charming combination they make—tree, girl and shadows. Then the background is composed of a beautiful structure—an art-museum, may be—nearly hidden by haze, with its outlines faintly mirrored in the waters of a pond. The ensemble is complete in unity and harmony, not one discordant note, and the technical performance merits the highest praise. In one case—in another competition, page 141, the artist is extremely disappointing and, in another—the present one—he gains the highest award. Odd; is it not?

Data: Made at Jackson Park, Chicago; 4 x 5 Korona view-camera; 9-inch Struss Pictorial lens; stop, F/5.5; August, 8 A.M.; hazy light; K-2 ray-filter; ½ second; Hammer D. C. Ortho Plate; pyro; print, Velours Black M. W. White.

How many times have you, Mr. Pictorialist, stood on the wharf where a steamboat was being made fast, without paying the least attention to the hawser that was thrown over by the deck hand and by a longshoreman quickly grasped, coiled around the bit and secured. We may not have used the proper nautical terms in describing the act, but you know what we mean. Well, it seems that one of our occasional aspirants for pictorial honors happened to cast his observant eye on the result of the above-mentioned nautical performance and what he saw, and what he did, is illustrated in "Coils", page 146. Had it not been for the intrusion of a certain Leonard Purin, it is quite certain that he would have captured the first prize. But he won the second, and he was not the most unhappy pictorialist in Chicago about the seventh day of July, when he was notified of his success. That partly twisted rope, with ends dangling into the water below, may appear artistically unworthy of notice to some; but as treated by Mr. Scacheri it becomes a thing of joy. Study this careless bit of composition, ye aspiring picture-makers! It means much to the true and resourceful artist. Also, that modest rope, or hawser, could recite many a story of romance, adventure and—tragedy if it could but speak.

Data: Light, cloudy but brilliant; Ernemann Reflex camera, No. 2; Ernotar F/4.5 lens; stop, F/8; 1/25 second; Gevaert Sensima Plate; pyro-soda; print, Gevaert Novabrom K-16.

A glance at R. Morita's picture, page 146, reminds one of the fondness of the Japanese workers for unique patterns. Those published by PHOTO-ERA hitherto have been exceptionally striking. "Twilight-Pattern" is no exception. To make it more interesting, the artist has introduced the element of mystery, or a suggestion

of it, in the form of a man rowing a boat. Indeed, one is not certain but that this feature dominates the scene, and the critical observer may wish that the artist had selected a suggestive title rather than an obviously descriptive one. The human interest, here, has been assigned to a well-chosen spot in the picture-space, certainly not in the center as might have occurred to a much less experienced worker. Contrary to well-established usage, the structural appearance of Mr. Morita's effort is reversed—the darkest section of the picture being at the top, and graduating downwards instead of upwards. It is quite correct, however. It depends largely how well it is done.

Data: Made at Lake Union, Seattle; May, 5 P.M.; 3¼ x 4¼ Graflex; F/4.5 lens; stop F/8; 1/50 second; cut-film; tank-development; print on Rapid Black.

Beginners' Competition

THE members of our junior class have not covered themselves with glory, in this issue, as has been their wont on previous occasions; but the Jury did its best in the circumstances. Robert J. Voss, in his group, page 149, evidently with conscientious endeavor, assembled his materials closely together. He then, probably, felt that he was justified in believing that he had produced a prize-winner. We respectfully suggest that he re-read what has been said in this department—and so often, alas!—about simplicity, unity and harmony in pictorial composition. Does he recall the quotation from the good book "Many are called, but few are chosen"? In a way, this applies to the unlimited availability of objects for a camera-picture, from which as few as possible are selected to form a suitable pictorial subject. It is not necessary to form a complete collection, lest some observer casually or flippantly remark, "Why, he has omitted to include a paint-scraper"! Our worker, seemingly, has omitted nothing needed to tell his interesting story. Each object is as prominently placed and illuminated as the other, and none is indispensable to the workman who appears to have finished his job. What to omit to simplify the composition which, in the space allotted, appears to be overcrowded, is the question for the worker to solve. Some observer, nevertheless, would recommend the removal from the group of the small object placed in front, and a re-arrangement of the remaining three containers, together with a better method of lighting, and one which would obviate the present awkward and disturbing illuminated area in the immediate foreground. With these suggestions we leave the still-life worker to consider another attempt utilising the same material as in "Paint".

Data: "Made down in my cellar in such cramped quarters that I had to nail one leg of the tripod against the side of the coal-bin and hold the camera in place. I could move everything except the patch of sunlight; April 17, 1 P.M.; bright light; Ica camera, Ideal "B", 9 x 12 cm.; 6-inch Zeiss Ic, F/4.5; Agfa 4-time filter; Wratten Panchromatic plate; pyro; Portrait Bromide "E" Buff; M. Q.

Were it not for the type of trees, which no New Englander will fail to recognise, one might think that the view had been made in the South of Ireland, in the Killarney region, perhaps, where similar ruins prevail. The eye of the camerist must have been captivated, for it beheld a view filled with rare beauty. By judicious trimming, the worker will be able to obtain several complete pictures from this wealth of material. One of these would be the arched bridge including a bit of the brook and the trees above—obtained by removing the entire left half of the picture or, better, 2⅛ inches, and ⅝ inch from the bottom. A good way would be to enlarge this section of the negative, and the result will please even the most critical. Another charming picture will result by sacrificing the left half of the present complete view, and 1⅜ inches from the top. Try this plan, Mr. Rasmussen, and you will be pleasantly astonished. The general handling of this fulsome view and the photography are meritorious.

Data: Made at Swansea, Mass.; July, 1926; 4 P.M.; bright sun; 9 x 12 cm. Certo camera; 5½-inch Steinheil Convertible Lens; stop F/9; 1/25 second; Hammer Ortho, Non-Hal. D. C. plate; pyro; enlarged on Gevaert Nova Brom K-7.

Exposure-Makers' Competition

ALL those who have observed the most successful essays of the exposure-makers, will agree with us that these workers have accomplished little to be proud of, thus far. In their latest struggle, however, as depicted on page 151, they have proved themselves the worthy rivals. Paul W. Kearney has come across with a still-life worthy to be classed with the best that has appeared in these pages for a long, long time. In quality, degree of selection, and novelty of arrangement, and lighting as well, our artist has covered himself with credit. The critical eye appreciates the modest, tasteful design of the bowl. An elaborate pattern might not permit the use of so large a number of bowls as appear in the present composition. To place three in an oblique line was a happy idea; to place one bowl within the other, a masterstroke. To avoid any tendency toward monotony, the artist chose a nest of four, so that none equaled another in size. How few would have thought of that! Then, too, the setting is the simplest that could be devised. The whole caprice is unpretentious, yet colorful and impressive. The technique is impeccable. In passing we should not neglect to invite attention to the dainty reflections on the inner side of the bowls—due to the admirable method of lighting. . . . Mr. Kearney, we are proud of you! And to Willoughby, our compliments!

Data: 4 x 5 Rev. Back Auto Graflex; Wollensak Verito lens; illumination, 200-watt flood light and bright sunlight through one window at the left; 10 seconds at stop F/5.6; Gevaert Film Pack.

What a charming landscape, by James G. Johnson, page 151! The view appears to be one of the Hoosic River, at Williamstown, Mass., as the stream with its beautifully wooded shores closely resembles one we made in that locality two years ago. At first, we were disposed to refer to the clouds, just above the horizon, as obviously artificial; but we were lucky to escape an error, for on consulting the date, afterwards, we discovered that they were there when the exposure was made. So they are real. "June" is a fitting title for this delightful summer-day. Although we admire a foreground in a water-view, we do not feel that in the present instance it improves the picture. If about a half inch were taken from the bottom of the picture, better spacing and balance would result and that pretty bit of shore would not be missed.

Data: Made at Williamstown, Mass., June 12, 5.30 P.M.; Ica Reflex Camera; Carl Zeiss F/4.5 lens; stop F/16; 10-time Zeiss ray-filter; bright day with white clouds; 1 second; Eastman Film-Pack.

Thrifty

PHOTOGRAPHER: "You wish a picture of your twins?"

Mrs. Johnson: "No, just a photograph of one of them—they both look exactly alike, so what's the difference?"

ON THE GROUNDGLASS

WILFRED A. FRENCH, Ph.D.

The Absurd Use of "Ye"

LIKE the observant editor of this department, the erudite "Nomad", of the *Boston Evening Transcript*, has observed the ignorant use of the old English symbol "Ye", for the definite article "the", in the signs of small shop-keepers and—photographers. "Ye Olde Candy Shoppe", "Ye Olde Towne Shoppe", "Ye Craftsman Studio", are examples of this class of signs. If the owners of these ludicrous signs were to familiarise themselves with the English language, or if they knew the humorous effect their eagerness to be distinctive produces upon an intelligent public, they might see the error of their method and adopt sensible signs and, perhaps, increase their patronage.

Here is the way the "Nomad" treats this senseless habit:

"There ought to be a law against the use of 'ye' for 'the' on signs and cards and in circulars and advertisements. We are being 'ye-ed' to death. What is the idea? To give an impression of the seventeenth century, no doubt—to suggest antiquity, or ancient respectability, or maybe just to be different. But 'ye' for 'the' no longer accomplishes either of these purposes, because it is used so often that it is as modern as a radio set, and it is getting to be less different than the regular definite article. Why 'ye'? Did anyone ever say 'ye' for 'the'? Certainly not. The word was always pronounced 'the'. But there was once a character in printing which represented the sound of 'th'; it was called 'thorn'; and as the character somewhat resembled the letter 'y', printers came to use a little 'y' of a different size to represent it. Hence 'ye' for 'the' was seen in printing, and was sometimes, by mere imitation, used in handwriting. Not a soul ever said 'ye' for 'the', and there is no sense in employing it or in pronouncing the word as if it were pronounced 'ye'. But the spelling greets one at every turn. It grows odious, and will soon become unprofitable for that reason. So, perhaps, we do not need a law against it."

Disorderly Darkrooms

FROM what I learn, the chairman of the house-committee of the average camera-club in this country, has great difficulty to keep the darkrooms in order. Nearly every user of a darkroom seems to think only of himself, and not of the fellow-member next in line. Instead of carefully cleaning or rinsing each tray and graduate fit to be used by his successor, he does the opposite. Often he will break a graduate, which he never thinks of replacing, litter the floor with refuse—in fact, he acts like the spoiled husband who leaves the bathroom in a messy condition, after washing and shaving each morning, knowing that someone will clean up after him. Some camera-clubs, in order to save the property of the institution, have found it necessary to adopt strict rules regarding the use of the darkrooms as well as the equipment of the studio, and the borrowing of books from the library.

It is hoped that with the beginning of the new season, members will take pride in the use of the club's premises and property and, wherever they may be busy, act in an exemplary manner. Of course, if there is one who is riding for a fall, *i.e.*, suspension or expulsion, such a member can be dealt with in summary fashion by the committee in charge. Even such a wrongdoer may be sufficiently sensitive as to abhor unpleasant notoriety and subsequent disgrace. Perhaps it might be well, when obtaining references from an applicant for membership, to include one from the wife or some one who can answer for his sense of order at home—anything to prevent the admission of a person who will abuse the privileges of a first-class club.

Improving a Popular Picture

AMONG my friends is a well-known pictorialist who has learned how to draw and paint in a very creditable manner. Among his copies of several popular pictures is one of the Dutch flower-girl carrying two baskets filled with flowers suspended from a yoke, as is the custom in some European countries. She is stopping at a cottage seen at the extreme right of the picture. The artist had committed the common error of placing his solitary figure exactly in the middle of the picture-area—which is in the form of a horizontal panel—with a large, open space at each side. Having a true sense of proportion, my friend, in making his oil-copy of this well-known picture, decided to omit two-thirds of the section to the left of the figure, including the large, unattractive tree-trunk, and thereby improved the rather weak pictorial composition of the original, by Hitchcock. Those who are familiar with this popular color-print, will easily comprehend its weakness in pictorial composition.

A Fair Question

A CERTAIN fair, young lady of my acquaintance recently received a call from one of her many admirers. After his departure, she noticed that her latest photograph—made by Garo—which had stood on the piano, in the parlor, was missing. Of course, she at once suspected her ardent admirer. Calling up the gentleman by telephone, she asked him what he knew about the picture. "Why, yes"; he replied. "Don't you remember, I asked you if I could take your photograph, and you said, 'Why, certainly, if you want to.'" There was nothing more to be said, and Mr. Garo received an order for another print.

Overheard in the Union Camera Club

R-R-R-R-RING! "Hello!"

"Is this the Union Camera Club?"

"Yes; whom do you want?"

"I should like to speak to Mr. P. Is he there?"

"Yes; he's in the enlarging-room. I'll call him. . . . Hello, Bill! Wanted at the 'phone!"

Voice from the depths: "Sorry, I can't come out. Just in the middle of developing a bromide for the exhibition. Tell whoever it is that I'm *in camera!*"

THE AMATEUR KINEMATOGRAPHER

HERBERT C. McKAY, A.R.P.S.
Dean New York Institute of Photography

THE exact nature of kinematography in its relation to life has never been well understood. When we realise that kinematography has been successful in making an appeal to an infinite variety of people, we must understand that it, in itself, must have possibilities for infinite variation. It adapts itself to the recording of many kinds of life, and, as such, it may be strictly mechanical or highly artistic.

This brings us again to the discussion of kinematography and art. This question is holding the attention of many of the leaders in the amateur field, and it is worthy of careful consideration on the part of all of us. For many of the observations presented here I am deeply indebted to Col. Roy W. Winton of the Amateur Cinema League.

More than two thousand years ago, Aristotle named for us the eight arts. These we have come to know as the "Fine Arts" and to them nothing has been added during the two thousand years which have elapsed. Naturally, we have come to regard these eight arts as forming the limits of the possibilities of art, and any new artistic venture must be judged by the standards of these arts.

In the motion-picture we have a ninth art! There can be no question of this fact; but when we admit that much, we at the same time, crash modern motion-picture technique into ruins. The modern motion-picture has been a hybrid of drama and graphic art. It has not been recognised or treated as an independent art.

If it is an art, we must be able to describe it briefly and clearly. Colonel Winton's definition is very good. The motion-picture is "Unlimited motion, dramatically applied!" That phrase is worth thinking over, for it contains unlimited possibilities. But note that nothing is said of dramatic narrative. The present motion-picture, which is only a story told in action, is far beneath the possibilities of the true kinematographic art. It bears the same relation to the true art of the motion-picture that our chromo calendars bear to the finest works of art exhibited in our salons.

We know that in still-photography and other graphic arts, composition depends upon the line, either the line of rhythm, the lines which bound masses and so form our ovals and triangles, and actual lines which enter into the composition of the objects portrayed. We can readily understand that in forming such lines the pencil of the artist must traverse this line, and, the pencil representing a point, we have a point in motion following a certain path. This path in turn affects us pleasantly or otherwise. If it affects us pleasantly, we have acceptable composition. Does it not follow that we may utilise the motion camera to produce objects which are moving in directions conforming to the rules of pictorial composition? And when we do this we have achieved a new artistic technique, that of *dynamic composition!* The best that graphic or plastic art can do is to show us the finished product. In dancing we have dynamic art, but one limited to the human figure. Still dancing, artistic dancing, that is, is one of the most favored of all the arts, and the one which holds a high place in the estimation both of the artist and of the man-in-the-street. It is, with the possible exception of our stilted drama, the only dynamic art we have had up to the present time.

If we can apply dynamic principles to the inanimate, we shall have achieved a new art, and this we can do through the medium of the motion-picture. The story-telling motion-picture, with which we are so familiar, is representative of the most degraded level to which the motion-picture can descend. The motion-picture applied to the genre can reach great heights; but such a subject will require the exercise of unlimited motion-picture technique; and, at this time, this cannot be done, for there is not yet a master of motion composition, or dynamic composition, as it may be better known.

It cannot be too strongly impressed upon the reader that although we have the medium, we are just awakening to the possibility of the technique; but as this technique has yet to be applied, in even its most simple forms, a master has not arisen. The dynamic composition of the motion-picture is new; and, not until long study has been given to it, will we have any outstanding motion-picture artists, and the master will not probably arise for years, decades or even centuries. Let us be content that we have learned the manipulation of the medium, and are fortunate enough to be given the opportunity to participate in the formulation of this new technique for a new art.

The commercial motion-picture, the motion-picture of the theater, would have never developed this technique, for first of all, this is a business, dependent for life upon financial success which in turn depends upon public approval. Public approval will not be bestowed upon the motion-picture art until the public shall have had the opportunity to become accustomed to it. The development of the art of the motion-picture depends wholly upon the amateur.

You have an opportunity to play an important rôle in one of the most significant developments of ages. The amateur of today may play his part in that part of human endeavor which will in future times be more significant than wars and the rise and fall of nations, for art is above all nationality, above all racial prejudice. The development of a new art is of more importance to the world than any other conceivable single event!

Just how may the average amateur aid in this work? The answer is so simple that it is out of all proportion to the magnitude of the ultimate possibilities.

The first steps will not be original, but will lead the way to breaking away from graphic art. Let us take the most simple examples of good pictorial composition, and intelligently add motion. For example, let us consider a field of ripe grain, waving in a breeze. If we select the proper viewpoint, we shall have a smoothly flowing undulatory motion, proceeding in one direction. We have the curved line, repeated rhythmically, and this unit of composition, as a unit progresses in a direction which may be made to conform properly to

(*Continued on page 161*)

LIGHTING

What is the Relation of Light to Photography?

LIGHT plays a twofold purpose in photographic processes. The first is that of pure illumination. That is, providing the stimulus which affects the sensitive emulsion and makes possible the reduction of metallic silver in the process of development. This rôle is purely chemical. The second part played by light is the artistic phase which we may call lighting. The first consideration, that of chemical illumination, we have discussed in part in relation to exposure.

Of What Importance is Lighting?

LIGHTING serves first of all to give us a simulation of the non-existent third dimension in photography, that of depth. In this it is assisted by both linear and atmospheric perspective; but by proper lighting it is possible to give an appearance of depth to a scene in which neither linear nor atmospheric perspective are apparent. This is the effect known to portrait-photographers as "modeling".

We know that a spherical body is presented to the eye as a disc as far as form is concerned; but by the gradation of light and shadow upon this sphere, we recognise it as a solid. To a varying degree this gradation of light and shadow, in conjunction with sharply defined cast shadows, enables us to see form in three dimensions. This is as true in real life as it is in two-plane graphic art.

Then, we find that the lighting enables us to distinguish form; and when the lighting is not so arranged as to give this impression, we find depth disappearing, the third plane diminishing in extent, and we have a result which we have very aptly named "flat". We know that flat lighting is, with the exception of specialised cases, inexcusable.

Another part played by lighting is the dramatic part. By the skillful use of light it is possible to enhance or nullify the dramatic spirit of any pictorial composition. In this work, especially, the art of the motion-picture photographer is displayed, and to this extent

What Are the Usual Sources of Artificial Light?

THE primary consideration in selecting light sources for artificial lighting is the actinic intensity of the light used. Thus, as far as actual candlepower is concerned, the arc, with its high blue content, is more effective than the incandescent with its high yellow content. It may be remarked here that the "photo blue" incandescents are not of great value as compared with other incandescents. They permit a certain blue content to pass which is screened with the glass of common bulbs; but the color of the glass cannot add to the original light a single blue wave. Colored glass can obstruct the passage of certain waves of color; but no glass made can add to light-ray waves which were not originally a part of the ray. We may then disregard the incandescent as a source of light for motion-picture work, as the required candlepower would necessitate equipment which would be impractical both in size and cost for the usual amateur.

The mercury-arc provides a very good diffused light for motion-pictures; but as a minimum of six or eight tubes is necessary, we again have huge size, great weight and a large investment.

This leaves us the arc-light for use where electric current is available, and the magnesium-flare for other places. We will consider the flare first of all.

The magnesium-flare is in looks not unlike the "flower-pots" of our childhood Fourth of July memories. It is a paper-cartridge mounted upon a wooden handle, and with a wick projecting from the opposite end. When this fuse is lighted, the flare burns with an intense white flame capable of illuminating 1,000 cubic feet of space sufficiently for motion-picture exposure at normal speed using the F/3.5 stop. These flares are made by several manufacturers of fireworks. They are made to burn half a minute, one minute and two minutes. They are rather inexpensive when one compares their cost with the film-cost for a corresponding time. They may be used at any time or in any place outdoors. They are not recommended for interior use, due to the fumes.

The arc-light is the supreme light for amateur use. For some reason the amateurs have seemed to be afraid to try the arc. A few years ago this would have

been easy to understand, as the arcs then required the service of an electrician; but today the arc has been so greatly simplified that anyone may use them with assurance of success.

Although arc-lights are available which will give up to 100,000 candlepower, we will limit this discussion to those types which may be purchased and used by the amateur, and by the commercial operator.

The usual type is the two-range arc. This is either a single or a twin arc, usually the latter. It is provided with a switching-arrangement whereby the lamp may be operated on either ten or twenty amperes of current. On ten amperes the lamp may be used in any ordinary house without changing the wiring. This gives us about 4,500 to 5,000 candlepower. Where power-lines are available, the twenty-ampere consumption may be used, giving from 18,000 to 20,000 candlepower. These lights are usually semi-automatic. That is, when started they burn continuously for a predetermined time, say four or five minutes, and then they are automatically extinguished. The length of time may be extended at any time by pulling the starting chain or lever. These lights are used more commonly by commercial kinematographers in batteries of two or more.

There has recently been a demand for a more truly amateur arc—one which would give increased light on lower current consumption.

We need illumination for affecting the emulsion, and we need at least two light-sources for proper lighting. At the same time we should keep the maximum current consumption below twenty amperes. This demand is on a par with asking for increased lens-aperture with increased depth; but in spite of that, the problem has been solved. There are two arcs on the market which go to make up the ideal amateur lighting-equipment, and only by using the two in combination may the ideal of illumination, modeling and low consumption be realised.

One is the Cameralite, which delivers up to 12,000 candlepower on ten amperes, and the other is the Minima, which gives about 5,000 to 6,000 candlepower on five amperes. Thus we have the high-power initial illumination and the lower-power balancing light.

only has the professional kinematographer approached the true art of the motion-picture. It is significant that the one quality in the kinematographer which points toward the true motion-picture technique is the quality which enables him to demand and receive his salary!

How May Lighting be Best Utilised?

We have two great classes of light—natural and artificial. Natural light is subject to control only indirectly. We may select an hour when the light falls from the proper angle, we may arrange our subject in proper relation to this direction of light-travel, and by the use of screens and reflectors we may exert a limited control over the degree of contrast rendered by such natural light.

In using natural light, our basic lighting is the oblique-rear light which is commonly used in the older portrait-studios. The light falls from above, to one side and to the front of the *subject*, or from the rear of the cameraman. This lighting gives us the maximum modeling with the most natural appearance. In exterior work, when the use of screens is practically prohibited by the area of the scene involved, it is common practice to make use of reflectors to build up the shadow-side of the subject, and in this way to lessen contrast to an extent where the emulsion may reproduce it with a fair degree of accuracy. This is necessary, because the extreme gradation of any emulsion is very short when compared with the gradation-range of natural lighting as perceived by the eye.

The reflector is a square surface, usually arranged to fold bookwise. This surface is painted with white, flat or enamel paint, or covered with tinfoil or sheet tin. Mirrors are also used for extremely hard lighting; but as this would practically equal the incident light in intensity, it is not used for modeling, but for back lighting and for similar special effects.

For the most effective control of lighting, however, we should make use of interior or artificial lighting, where we have full control of position and intensity of the light.

the stative elements of the composition. Or, let us consider a water-scene, in which we have the waving rushes at the water's edge and the ripple of the waves in another direction, with perhaps a play of sunlight upon the waves. This presents a problem which requires study to handle properly.

Without any intention of being absurd, let us make a comparison of the dramatic appeal of two scenes which may be presented upon the screen.

First, let us consider the Don Carlos Alvarez riding furiously to a deserted cabin on the edge of the desert. He arrived in time to kill seven desperadoes and rescue the fair Almira from their clutches. This is "Drama" as we commonly see it upon the screen. Now, let us imagine a carefully composed scene, depicting the struggle of breakers of a storm upon a rock-bound coast, where tons of water hurl themselves futiley against the unbending rock, the spray flying into the air and the retreat of the green hosts. Which scene would make the greater dramatic appeal to the cultivated mind?

Let us then, continue our family playlets and our vacation-films; but let us also devote an occasional roll of film to the recording of unlimited motion, dramatically applied, to the end that we may produce a few films which will live in our libraries as dynamic compositions!

Greatest Sports Era — Resulting from Movies

GREATER champions in every field of sport, as a result of the use of motion-pictures in athletic training, are prophesied by Grantland Rice, authoritative sports-writer, in the August Sports Number of *Amateur Movie Makers*, published by the Amateur Cinema League.

"Burns's wish has come true," Mr. Rice declares, "and today we not only see ourselves in films as others see us; but we see ourselves so unmistakably as others see us that we do not like it at all and set out at once to make ourselves over . . . and to play a better game of golf, or whatever our favorite sport may be."

Motion-picture films, which reveal the secrets of the technique of famous athletes and even of whole teams, are now an indispensable part of modern coaching-systems, according to Mr. Rice. Through slow motion, suspended animation and line-analysis pictures, the elements of form and skill are today being demonstrated so simply and clearly that emulation of experts has become possible for everyone. The result has been an unparalleled advance in the standards of sport-performance.

Slow motion pictures, in this connection, are now a familiar device. Suspended animation and line-analysis are new developments, described in another article in this issue of *Amateur Movie Makers*. By suspended animation any particular position of the player, as, for instance, the position in which the racquet is held at the moment of service in tennis, can be closely observed, the frame showing the posture in question being duplicated fifteen or more times in the laboratory. Thus the player seems to stop at the crucial moment long enough for his form to be carefully studied, and then the action proceeds. In line-analysis the stroke of the golf-club, bat or tennis-racquet is traced on the film with a dotted line, which visualises each stroke with marvelous clarity.

Not only are films of these types now being prepared for theatrical presentation, but schools, universities, athletic clubs and such national organisations as the United States Lawn Tennis Association are utilising these methods in their sports-training programs. Development of personal motion-picture equipment and the availability of these films for home-projection, have also made it possible for the ardent golfer to study his game in his own home under the tutelage of such experts as Bobby Jones, or, if he is a tennis-fan, to receive the personal guidance of Rene Lacoste, Helen Wills or William Tilden, and similarly in all other sports to call on the world's finest teachers at will.

Through this home-film development, Mr. Rice contends, "we may all get so well acquainted with our fumbles that we'll all be champions before long."

News-Reels For Homes Now Available

A HOME movie news-reel, made up of films of the latest news-events and issued twice monthly at the same time these events are being shown in the theaters, is the outstanding development of the month in the fast growing hobby of home-movies, it was announced in the August issue of *Amateur Movie Makers*, the magazine of the Amateur Cinema League.

"Highlites from the News" is the title of these bi-monthly releases. Issued the first week in July, the initial "Highlite" featured the Hawaiian Trans-Pacific Flight, Byrd's Atlantic attempt, and Columbia University's winning of the intercollegiate Regatta at Poughkeepsie. The second July release is devoted to the Dempsey-Sharkey fight. Two editions of this "Highlite" were necessary, one for New York State, showing the actual fight-pictures, and a second for national distribution to conform to interstate rulings on fight-films.

All of the speed-devices developed by the theater news-reels are being employed in this home-news service. The Hawaiian flight pictures, for example, were rushed to New York by airplane and the home reels were being distributed at the same time the New York newspapers were printing the first photographs of the flight.

Genesis of this news-reel service, according to *Amateur Movie Makers*, was in the covering of the Lindbergh flight for home-movie fans. This brought about the discovery that there was a national demand for film-news service, and also that the same speed in news-gathering and distribution to the individual consumer could be economically developed, as for the customary theater-showings.

These news-reels are 100 feet in length and on the narrower width amateur film for use on home-projectors. They are released by a national film company and are being distributed by dealers in photographic supplies.

Celluloid-Varnish

THIS is a very handy article to have in the house of dark room. It may be used to preserve all sorts or metal articles from corrosion or rust, and may be used on wood as well. To make it, weigh half an ounce of celluloid scraps, and put these in a bottle with about eight ounces of amyl acetate, shaking vigorously now and then until the scraps are dissolved. Apply with a soft brush. The metal need not be warmed, as in other forms of lacquering. If the varnish is too thin, add more celluloid. Two or three coats of very thin varnish give a nicer finish than one coat of thick varnish.

Cutting up discarded films is usually resorted to in making this varnish; but the films of ten years ago are better for the purpose, as the film base as used now, does not dissolve so readily, due to the fact that less inflammable ingredients are used.

THE MONTH IN APPLIED PHOTOGRAPHY

C. B. NEBLETTE, A.R.P.S.
Division of Photography, A.M., College of Texas

Micro-Kinematography

ORDINARY photomicrography is almost as old as photography itself; and one of the earliest scientific applications of photography was by the Rev. J. B. Reade, an English clergyman who was also an ardent microscopist and experimentalist. Micro-kinematography, the union of photomicrography and the motion-picture, is about twenty-five years old, but is by no means as well known nor as universal in its applications; and there are doubtless many photographers, both amateur and professional, who do not know that micro-kinematography is possible, much less that it is in general use in a number of laboratories for the investigation of the problems of science.

Dr. J. Commandon, a French scientist, was, I believe, the first to devise apparatus for making motion-pictures through the microscope and the first to obtain satisfactory kiné-photomicrographs. In order to obtain the high-intensity illumination required for motion-picture work without at the same time destroying the delicate organisms, which are extremely sensitive to light and heat, the high-intensity arc employed as a light-source was screened by a cell containing a heat-absorbing liquid which removed much of the heat. By the use of a revolving sector-wheel accurately co-ordinated with the shutter of the camera, the subject is illuminated by the strong light from the electric arc only at the actual moment of the exposure. By this means the high-intensity light

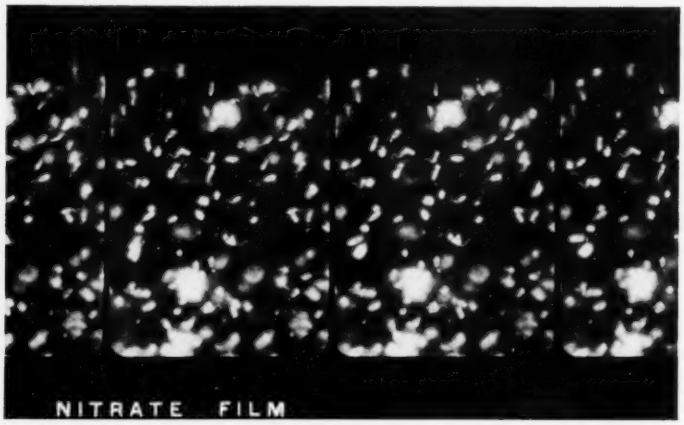

FIGURE 1 DR. HEINZ ROSENBERGER

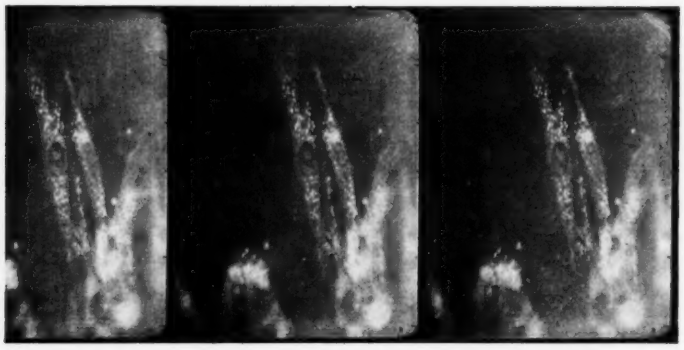

FIGURE 2 DR. HEINZ ROSENBERGER

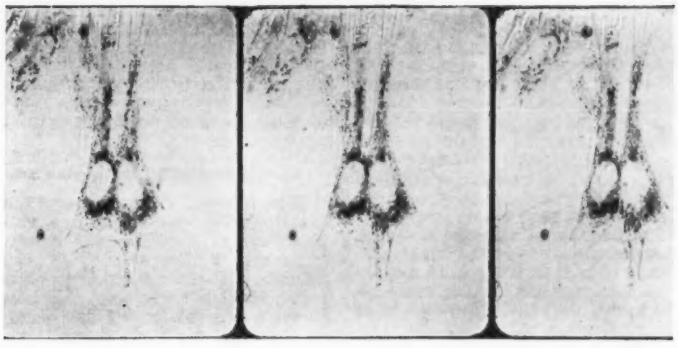

FIGURE 3 DR. HEINZ ROSENBERGER

necessary for the short exposures required in motion-picture work could be employed with the least possible injury to the organisms under investigation. With this apparatus Dr. Commandon made a number of reels of kiné-photomicrographs covering a wide variety of subjects, such as for instance, the movement of the blood in the blood-streams of the frog, the action of various parasites in attacking the corpuscles, and so forth.

The pioneer-work of Dr. Commandon was continued by a number of workers on the Continent, particularly in Germany; but perhaps the most advanced work which is being done along these lines at present is being done here in America at the Rockefeller Institute for Medical Research in New York City.

The apparatus designed by Dr. Heinz Rosenberger and employed by him in co-operation with Dr. Alexis Carrel and Dr. Albert H. Ebeling of the Institute staff for the last three years in the study of living cells, is very similar to that developed by Dr. Commandon. The two most notable refinements in the apparatus of Dr. Rosenberger over those of his predecessor are in the special means provided for the elimination of all possible vibration and in the use of the Siedentopf observation side piece by which the image can be observed at the same time that the pictures are being made. This enables the photographer to keep the principal features of the subject in sharp focus while the camera is operating, in order that no stage of the action may be missed on account of imperfect focus. This arrangement is of the utmost importance when working at high magnifications when the depth of focus is very short, and is the principal reason for the superiority of modern work over that of Doctor Commandon and his immediate successors.

Not only has Doctor Rosenberger made kiné-photomicrographs with the usual form of microscope but also with the ultra-microscope; and some of his films showing the Brownian movement in gold sols, are, indeed, wonderful exhibitions of the heights which he has reached.

Through courtesy of Doctor Rosenberger I am able to reproduce three examples of his work: Figure 1, a culture of Herpetomanas Lygæorum at 800 X; Figure 2, Fibroblast cells using dark field illumination at 600 X magnification, and Figure 3, two isolated cells from Doctor Carrel's living tissue cultures at 600 X magnification. The importance of these practical applications of motion-pictures to medical research cannot be overestimated. Within the next decade remarkable progress will surely be made.

Photographing Exploding Wires

HERETOFORE, the crater of the electric arc and the electric spark have represented the highest temperatures which man has been able to obtain. Yet, the temperature of the sun is much higher than either of these; and some of the stars are known to be much hotter still. In an attempt to reproduce conditions such as may exist in the hottest stars, Anderson and Smith at the Mount Wilson Observatory have developed a method by which a temperature of some 5,000 degrees Centigrade is reached.

An electric current of some 30,000 amperes and 40,000 volts is shot into a very fine, hair-like wire in much the same way that the current from an ordinary electric circuit is shot through the fine wire-fuse in some of our electrically operated flash-lamps. In both cases the electric current heats up the wire and, finally, causes it to explode. The time required for the high-power current employed to heat up the fine wire and cause it to volatise, is not less than 1/10,000 of a second; and, if we were dependent solely on the eye for observation and study of the phenomena involved, the process would be of comparatively little value. However, by photographing the explosion on a rapidly revolving mirror, it is found that what seems to be an instantaneous explosion to the eye is not instantaneous at all. The photographs show that the wire first becomes intensely hot and is then converted into a filament of incandescent gas which, under high pressure, expands until it reaches a diameter of an inch or more. It then cools and dies away. It is calculated that less than a millionth of a second is required to convert the wire into a glowing incandescent gas having a temperature of seven or eight thousand degrees Centigrade.

The spectrum of the incandescent gas has also been photographed, and shows some very interesting features. At first, the spectrum is continuous, owing, no doubt, to the tremendous pressure within the gas itself; but as the gas expands and becomes cooler, the continuous spectrum gradually gives way to a line-spectrum. There is a very close similarity in the progressive development of these spectra and those of the novæ or so called "new stars" which from time to time burst forth and shine for a short while with unprecedented brilliance. Have we succeeded in constructing a temporary star in the laboratory? Though its size be measured in millimeters and its life-history in millionths of a second, rather than in the gigantic terms of nature's mighty upheavals, it serves to throw new light on the life-history of the stars.

The Talking Movie Finds a World to Conquer

WHEN Colonel Lindbergh was presented with the keys of the City of New York on the occasion of his official reception by the City, following his return from his transatlantic flight, there was on the speaker's stand in front of him among a number of other microphones one, to outward appearances no different from the rest, which recorded every sound which issued from the lips of the speaker, every cheer of the crowd, on a strip of motion-picture film. A short distance away, among a battery of press-cameras and news weekly movie men, two men might have been seen operating a camera which, on closer inspection, would have been seen to differ in a number of respects from the usual motion-picture camera. A number of wires and other electrical equipment connected with the camera would at once have told the observant photographer that something out of the ordinary was taking place. It was. The Fox Film Corporation were recording by means of the Movietone not only the visual scene but that which was spoken as well. The resulting films, which were run in a number of theaters in New York the day following, were excellent, and the spectator could well believe himself again witnessing the enthusiastic demonstration in person.

At the offices of the Movietone Corporation in New York City, I was told that Movietone apparatus and operators have already been dispatched to Europe to interview via the speaking movie such personalities as Mussolini, Hindenberg, Foch, Baldwin, Einstein, and many others. Many of these will be interviewed by Richard Washburn Child, who is accompanying the apparatus; and the men interviewed will thus be re-created all over the world. Audiences in America, Russia, China, or the South Sea Islands will thus be able to see and hear Mussolini even more intimately than the Romans. Loyal Britons everywhere from Kingsway to East of Suez will be able to see and hear the Prince of Wales or the Prime Minister just as effectively as though they were to have the privilege of a personal visit from one of these famous personages. What the motion-picture and radio have accomplished towards bringing the world closer together, the talking picture, which unites the advantages of both, can be utilised to expand and further. Properly utilised, it can be made of the greatest service in the furtherance of international understanding and the development of good will among nations.

As a schoolmaster, the possibility of recording lecture-demonstrations by great scientists appears to the writer to be one of the great fields open to the talking picture. What an institution now spends to obtain one visiting lecturer will be expended on a number of Movietone productions by means of which the lectures and demonstrations of the leaders of scientific thought in a dozen or more different branches may be placed before their graduate or advanced students. Such productions lack nothing essential. Not only do they reproduce the exact words of the speaker, but they show likewise his demonstrations and are able to capture something of that elusive quality known as personality, the effect of which on undergraduate and graduate students is often as great as the actual matter absorbed. More than one prominent scientist will tell you how he owes his standing largely to the enthusiasm gathered from a visiting lecturer who inspired him to new efforts. The inspiration thus gained from association with men of achievement is often of greater importance in shaping a man's destiny than is the actual information obtained. Although the speaking picture cannot be regarded as an entirely adequate substitute for the visiting lecturer, it is the next best thing and, since it would be available to many institutions which from the nature of things would never be able to enjoy the luxury of a visit from such outstanding men, it is to be hoped that this service of the talking picture may receive serious consideration from those who are guiding the destinies of this, the latest development in the field of the motion-picture.

Photographing the Stomach

NEWS-REPORTS from Germany tell of a camera developed by two German medical experts for the photography of the stomach. The tiny camera is fixed to the end of a long tube which is inserted into the stomach. It carries seven films, and makes a set of pictures in fourteen seconds. The results are said to be much more satisfactory than X-ray pictures. This is not the first time that cameras have been devised for photographing the stomach. At least twenty-five years ago a somewhat similar apparatus was described in one of the journals under the name of photogastroscope. In this, a long tube was inserted into the stomach, and by a system of lenses and prisms the image was reflected to a small camera at the outer end of the tube. A small electric-light bulb supplied the light for the exposure. The writer cannot say whether this arrangement was successful; at any rate, he has yet to hear of its general use in the medical profession; so we may assume that it was not wholly satisfactory.

. . . . . .

Professor J. Oscar Russell of Ohio State University has designed a special camera to photograph the vocal chords and other parts of the sound-producing mechanism of the human throat.

Mr. Charles Bennett

IT is very rare for a man to live to see the fruits of his work; and it must have been a great satisfaction to Mr. Charles Bennett, whose death in Australia was recently announced, to follow step by step the development of the gelatino-bromide dry-plate, to which he had made a signal contribution in his discovery of the increase in speed by heating the mixed emulsion. In 1878 the dry-plate was having a hard fight with the established wet-collodion process and was still largely in the experimental stage. Mr. Bennett, by his discovery of the effect of heating the mixed emulsion, gave an immense impetus to the development of gelatino-bromide emulsion, which, with the improvements of other workers, was soon able to surpass collodion in sensitiveness, and established itself securely. It has now been nearly fifty years since Mr. Bennett's contribution; and in the years since then, dry-plates have increased in speed, time and time again. The gelatino-bromide emulsion has been applied to a flexible base not dreamed of at that time; and this, with the increased sensitiveness which Mr. Bennett was the first to secure, has made possible the motion-picture—one of the largest industries of the world and reaching every man, no matter how humble. Thanks to his contribution to gelatino-bromide emulsion, we have made photographs of bullets in motion, alpha-particles, the detonation of explosives, the crash of motor-cars, the burning of an airplane in air, the swirling tornado, and the race-horse as he sweeps by the post. His lifetime covered a period of great advancement in that sphere to which he had made a contribution of lasting importance; and it must, indeed, have been a great satisfaction to him to have watched year by year the steady and sure development of the dry-plate and its ever-widening importance to science and industry.

LONDON LETTER

CARINE AND WILL CADBY

THE much-heralded total eclipse of the sun came and went in a flash. The many thousands of people who traveled to Yorkshire, or one of the other favored northern counties to see it, went without illusions, for the chances were hundreds to one against a clear sky, inasmuch as we were in the middle of a steady rainy spell. Those, however, who chose Giggleswick, where the Astronomer Royal was stationed, were lucky; and a momentary rift in the clouds enabled them to experience a sight that none who were there will see again in this country. Here, in the west, it rained heavily and was so dark that the eclipse made very little difference. But every hill had its visitors; and those with imagination came home to breakfast well content with what they had experienced, while the dull people merely grumbled at getting thoroughly wet on an abnormally dark morning.

The Astronomer Royal promises valuable photographic results from the work done at Giggleswick during the twenty-four seconds of totality which, by the way, was two seconds late according to the calculations of the learned. It must be nervous work developing the negatives of an event that only comes once in a lifetime; and then for so brief a period. Catching a fleeting expression in portraiture seems child's play to such work.

We were staying at Winkleigh, an out-of-the-way Devon village, well off the tourist-routes, when an air of activity in the sleepy little inn warned us that something unusual had happened. A few minutes later a very young couple entered the public sitting-room that we had grown used to looking on as our own, as so few visitors came. They each carried a plate of strawberries and on their backs were rucksacks. We were soon deep in conversation and learned that they were from New York and on their wedding-tour. Having flown from Paris to Croydon, and seen the sights of London, they were eager to sample a bit of real English country, so they started on a walking-tour from the south coast across to Wales. By out-of-the-way lanes this boy and girl, two days after arriving in a strange country, were finding their way across one of the most beautiful and unsophisticated bits of England, where the accent is so different that, at times, we find it difficult to understand. This part of England is absolutely untouched by the hustle of present-day life. But they were quite at home. We have said that they were in a strange country; but were they? Centuries back their forebears had lived here, and the young people were verifying and proving many a legend of the old country handed down from one generation to another. Later we took them to see some old villagers, and we all chatted freely and easily, the old people never dreaming that our young friends belonged to another and a bigger nation. They took us all for visitors from that greatest stretch of their imagination, far-away London.

A great deal has been written by "highbrows" lately, warning us to realise the disparity between American and English people; but if they had witnessed this visit to Devon of these young Americans, hardly out of their college-days, and had seen the easy and natural way they fraternised with these old-world country-people—instinctively becoming almost Devonians—they would revise their theories.

The photographic as well as the literary world have both suffered through the death of Ward Muir in London last month. He had remained faithful to photography all his life amid his literary and journalistic activities, and for twenty-five years contributed a weekly article to a photographic journal that is now called the *Amateur Photographer*. He was the "Bandit" of the "Critical Causerie" that appeared in every issue, and his sincere and valuable, as well as entertaining chat about the early attempts at pictorial photography submitted to him were read by many, long past being beginners.

Our relationship with him was too intimate to allow us to discuss his personality here; and, as one obituary notice said so truly of him, "He was a splendid friend". His last book "No Fuss" which he finished in France last winter, is on the eve of publication; but no doubt photographers will remember him best by that volume of entertaining essays "The Camera for Company".

We have settled a mile and a half from Shaftesbury, known locally by the old name of Shaston, a town of which we know nothing beyond the facts that it was built on a hill, was one of the oldest in England and possessed no railway-station. Now, as the summer comes along, we are finding out all sorts of things about it. One is that in these days of hustle and "live-wires", Shaftesbury sits serenely on its hill like an interesting fossil, probably because it has been untouched all its life by the railway, and has enjoyed its isolation in a superior spirit, and is almost proud of being in its leisurely business-methods and activities just about fifty years behind the times. When everywhere else the environs of towns are bursting out into rashes of new villas, bungalows and rows of new cottages, this venerable town of Shaftesbury ends with a bunch of thatched and red-roofed old houses and then begins the open, rolling downs. Picturesque certainly, and eminently satisfactory for those who come for pleasure, scenery or a quiet life.

One usually sees an easel or two set up in the streets, and now motor-cars are bringing tourists who wander around the old town, usually with cameras, snap-shooting the Market Place, the old Town Hall or some of the Tudor cottages, and strolling along the rampart called the Park Walk with the wonderful view from under the immemorial trees that stretch the whole length, looking right away to the English Channel; or peering into the little old Arts and Crafts shop with its etchings, old prints and native pottery.

Here, by the way, a surprise was awaiting us; for on penetrating into the little gallery behind, we were greeted by name. It seemed that the owner, who is now devoted to fine printing and engraving, had been a photographer who knew us well—in print, and had been interested that we had come to settle in his neighborhood. And very fine work he was doing, for a photographic training is an excellent grounding for many other arts, as it gives a new and often enlarged vision that cannot fail to be of advantage.

HERE, THERE AND EVERYWHERE

To ensure publication, announcements and reports should be sent in not later than the 5th of the preceding month.

Brooklyn Institute—Department of Photography

THE executive committee announces a new course on "Principles of Art in Photography" which will begin in the fall and which will be of particular interest to all members and to non-members who have a working-knowledge of photography. This course is entirely apart from the established classes which have to do with the technique of processes. It will deal exclusively with art-principles as applied to photography embracing landscapes, portraits, figures, still-life, genre, including demonstrations in posing and lighting with full studio-apparatus.

The Department considers itself extremely fortunate in having obtained in collaboration the services of Morris Greenberg and Nicholas Haz, who will conduct the class alternately on the second and fourth Thursday evenings, October to April inclusive.

Mr. Greenberg is well known as an art-critic, etcher, teacher and lecturer of years' standing. He is head of the Department of Art at the Alexander Hamilton High School in Brooklyn. Those who have had an opportunity to attend his Monday afternoon lectures on "An Approach to Art Appreciation" are familiar with his ability to impart enthusiasm to his pupils.

Mr. Haz began his career as a painter. Today he ranks as one of the foremost photographers in New York City. He has been retained as a lecturer at the Middle Atlantic States Convention of the P. A. of A. As an Associate of the Royal his work both here and abroad is well known, as is also the man himself and his fine studio opposite Bryant Park.

The fee for the course is ten dollars for members, fourteen for non-members.

MYERS R. JONES, *Chairman.*

A. MERRELL POWERS,
Secretary of the Committee.

Camera Club of Cincinnati

THE CAMERA CLUB of Cincinnati, Arno Building, Fourth and Sycamore Streets, Cincinnati, Ohio, has elected the following officers for the coming year: President, Harry W. Greene; vice-president, Joseph F. Spanhorst; secretary, Henry B. Van Fleet; treasurer, Arthur F. Schmidt; and fifth director, Bertram W. Jenkins.

HENRY B. VAN FLEET, *Secretary.*

Christmas Salon of Photography, Antwerp

THE Iris Camera Club of Antwerp (Borgerhout) under the presidency of Mr. J. Em. Borrenbergen, will hold an Annual International Christmas Salon of Photography in the Communal Art Galleries. The first Salon will be held from December 25, 1927, until January 8, 1928. Last day for receiving prints, November 15, 1927. An entry-fee of 5 Belgas is charged for covering organisation-costs. A catalog will be sent post-free to all those sending in prints. All prints will be returned to the owners at the close of the Salon post-free. Particulars and entry-forms from the secretary, Mr. J. Van Dyck, Haantjeslei, 129, Antwerp, Belgium.

Airplane-views of Southeastern Alaska Available from Government

IN order that the "phototopographic" views made in Southeastern Alaska last summer by the Navy Department, at the request of the Geological Survey, may be available to the general public at as early a date as possible, arrangements have been recently entered into between the Geological Survey of the Interior Department and the Forest Service of the Department of Agriculture whereby prints of the pictures may be obtained at a small price. It should be distinctly understood, however, that several prints of adjacent areas cannot be joined so as to form an undistorted mosaic.

Nearly 5,000 sets of exposures were made during the summer, each consisting of three parts—a central picture which represents the ground directly under the airplane and two side pictures which represent adjoining areas on each side of the central picture. The central picture is made with a camera pointed vertically downward, and the two side pictures are made at the same moment by two supplementary cameras directed obliquely to each side, and fixed at a definite angle to the vertical. A set of three pictures thus made represents an area of about eleven square miles when the plane flies at the preferred elevation of 10,000 feet, and the whole series covers practically all of Southeastern Alaska except Baranof and Chichagof islands. The series, however, is made up of pictures which are in part duplicates, for in order to use the pictures in constructing maps it is necessary to have each set of exposures overlap the area covered by the next preceding and following exposures by about sixty per cent., and the sets of each successive flight overlap those of the preceding and following flights by a somewhat smaller amount. The middle picture is about 5½ inches square. Direct contact prints of the oblique pictures of each set are of about the same size, but for use in making maps they are corrected or "transformed" so as to give them a uniform scale, that of the middle picture; and in this transformation their original rectangular form is changed so that they become wedge-shaped and have dimensions of 4-5/8 inches on one side, 8¼ inches on the other, and a length of 8½ inches. As stated above, however, successive sets of pictures cannot be pasted together to give a continuous group that will join correctly.

As rapidly as possible, official sets of all the prints will be made, and one set will be placed on file for inspection in the district office of the Forest Service at Juneau, Alaska, and another in the office of the Alaskan branch of the Geological Survey, at Washington, D.C. More than one-half of the prints have now been completed, and it is hoped to have the entire set ready by October 1. Orders for prints may be made by number from these file-sets. Those to whom these file-sets are not readily accessible may request from the Forest Service, Washington, D.C., a copy of an index map which shows the location of the area covered by each photograph, or may forward orders specifying the location of the precise tract of which photographs are desired, the name of the island on which the tract is

located, and the size of the tract. Some delay will occur in filling personal orders for prints, as precedence will be given to the preparation of prints required for official purposes. All orders should be addressed to the Forest Service, Washington, D.C., and accompanied by a money order of the proper amount to pay for the prints. The price for each group of three pictures is $1 if unmounted or $1.40 if mounted. We suggest that interested readers place their order at once.

The Argentine Photo-Market

CAMERAS now used in Chile are reported to be mostly of American make. However, both on a weight-and-value basis, German cameras lead, as the American cameras are mostly composed of small units but the German types are large and heavy. About nine-tenths of the press-photographers use German devices which they believe to be easier to manipulate than others. For amateur work the favorite camera is of the vest-pocket type, most of which are of American make. In the film-trade the American product accounts for more than half the total consumption. Germany is a close second, however, with about forty per cent.

The demand in Argentina for cameras and photographic supplies has steadily increased for the last ten years, 1924 being the peak year in both imports and sales. Imports in 1926 consisted of 28,554 cameras, 613,617 dozen films, 217,982 dozen plates, and 136,009 kilos of photographic paper, of which the United States supplied 18,674 cameras, 443,329 dozen films, 38,589 dozen plates and 47,072 kilos of photographic paper. Other countries supplying this trade were Germany, France, Belgium and Great Britain. The leading competing products for American goods are of German manufacture, especially films, cameras and photographic chemicals. One American manufacturer of photographic machines and supplies maintains a local distributing branch, and similar lines of both American and foreign makes are almost entirely distributed by local agents. Belgian goods have been actively pushed recently by a local factory representative, and imports from Belgium of photographic plates and paper have gradually increased, surpassing those of any other country. The importing-houses distribute their goods throughout Argentina largely on consignment, which precludes the small agent from securing a large volume of business, as the market is highly competitive.

Lage Process of Color-Photography

A NEW German process of color-photography which will, it is claimed, reproduce natural color on the paper-print, is described in a recent report from an American trade commissioner in Germany. The system is known as the "Lage Process", and it has arrived at a stage of development where any modifications will be in the nature of improvements of technique rather than fundamental changes. The new invention relates almost entirely to the plates, for any advanced amateur photographer can understand the remainder of the process after having seen the Lage plates and becoming acquainted with their purpose and use.

It is believed that the Lage system will have considerable vogue in purely commercial matters, for by using it, colors and textures of almost anything may be shown in pictures, and bulky samples will be avoided in many cases. Another use which suggests itself is that of giving satisfactory reproductions of famous works of art at a moderate price, and which, when made by an expert in this line, will yield color and form in almost perfect detail.

The Lage Process has been patented in forty different countries, the United States among them, and at the present time the product is being exported in very small quantities to France, and a larger volume of business is being done in Germany.

F. E. K.

Trim, Trim, Trim

WHEN you print a batch of pictures
  Of the size your camera makes,
Do not fall into the habit
  Of the worst of all mistakes;
Do not think that you have finished—
  But with energy and vim
Complete the job with trimming-board
  And—
    Trim,
      Trim,
        Trim!

Trim a little from the foreground,
  Trim a little from the sky,
Trim a little from the left side,
  From the right, and never—shy;
But keep trimming, trimming, trimming
  With determination grim;
Until you have a perfect print—
  Just—
    Trim,
      Trim,
        Trim!

If, when you've trimmed the foreground
  And the sky, the left, the right,
The print seems still unbalanced
  And unsatisfactory, quite,
Return it to the knife again;
  It may be short and slim
With little left to work upon;
  But—
    Trim,
      Trim,
        Trim!

This, to some, may seem most wasteful,
  But the "trim" is never lost;
Experience so gained is worth
  Ten times its "trimming" cost;
One perfect picture from a score,
  Proportioned rim to rim
And balanced true—is worth the *price*,
  So—
    Trim,
      Trim,
        Trim!

WILLIAM LUDLUM.

Court-Ruling on Imported Glass-Plates

THE U. S. Customs Court, in overruling a protest of M. Van Waveren & Sons, finds that certain glass photographic plates were correctly returned for duty as articles composed wholly or in chief value of glass or paste cut, colored or decorated, or "printed in any manner", not specially provided for, at 55 per cent. ad valorem under Par. 218 of the Tariff Act of 1922. The importer claimed duty under Par. 226 at 35 per

cent. ad valorem, under Par. 230 at 50 per cent., ad valorem, or under Par. 1310 at 25 per cent., but principally as "glass slides for magic lanterns" under Par. 226. All of these claims were denied by the court. (Protest 119276-G-40833-25.)

F. E. K.

"Handbook of Motion-Picture Photography"

THE New York Institute of Photography has added to its list of supplementary texts a "Handbook of Motion-Picture Photography", published by the Falk Publishing Company of New York. This book was prepared by Herbert C. McKay, A. R. P. S., and is his seventh major contribution to the technical literature of photography. It will be recalled that "Amateur Kinematography", "Practical Kinematography", "Popular Kinematography" and the "Photo-Era Reference Book" have all appeared in the pages of PHOTO-ERA MAGAZINE. In addition to these, Mr. McKay prepared the correspondence-course in professional kinematography and the correspondence course in photographic technology now issued by the New York Institute of Photography.

The new handbook is more of a working-manual than a model of literary style, as the material is presented concisely, enabling a greater amount of material to be included than would otherwise have been possible. This book is available through our book department at $3.00.

Cellophane Envelopes Protect Photographs

THE use of Cellophane envelopes as a protective covering for photographs from which portrait-paintings are to be made is an interesting new use of this transparent material reported by the Chicago Portrait Company. It was first decided to use these envelopes to enclose the photographs as they were received from the customer, and in this manner, prevent the delicate and valuable mountings from being marred by handling.

However, it was soon found that the absolute transparency of the Cellophane permitted the artist to see the likeness perfectly and paint the portrait without removing the photograph from the envelope, thereby avoiding both direct contact and possible soiling of the client's property.

The company reports that its clients were agreeably surprised to have their photographs returned to them enclosed in these envelopes and in the same condition as when given to the firm's representatives, and that this naturally built up a feeling of good-will with their clientele.

Department of Photography—Brooklyn Institute

THESE are busy days at the studio-rooms. During the summer, our space has been re-arranged so that a large bromide room is now provided, and enlarging and printing may be done entirely apart from the developing-room. Three Correctograph Enlarging cameras—one to make negatives up to 5 x 9, and two to make up to 4 x 5—have been installed, and it is planned to add another that will accommodate negatives up to 8 x 10. There is also available a fine horizontal camera with Cooper Hewitt lamp for making copies or lantern-slides.

Plans are complete for a full and busy season. As in previous years, there will be held novice, advanced and pictorial classes; and, as for some years past, Mr. Wm. H. Zerbe of the *Herald-Tribune* staff, will give ten demonstrations that range from choosing a camera through negative-making and printing, to combination-printing and processes.

This year there will also be a determined attempt by the club to make every member a Bromoil and Bromoil Transfer enthusiast. With Jos. Petrocelli—whom everyone knows as a master of these processes—for mentor and preceptor, it is believed that all will be greatly benefited.

Messrs. Greenberg and Haz will alternately conduct a new class intended for pictorial makers who wish to go farther, both in their own work, and in their appreciation of all that may be good in pictures made by others.

Mr. Morris Greenberg, Pd.M. is Chairman of the Art Department in Alexander Hamilton High School and is a writer on Graphic Arts. Besides being an etcher himself, he has conducted classes in art-appreciation for eight years past. Mr. Greenberg will talk on art as applied to photography, basing his lectures on design, balance, composition and other basic laws, without which no photographer can hope to attain the heights toward which we all look and hope.

Mr. Haz is a professional photographer in New York City. His training as a painter has served as a groundwork in art—principles that has placed him in the front rank of portrait-photographers. So what could be more desirable than lessons from him on his own methods, with demonstrations of how he gets his results. He will explain and show the making and proper placement of backgrounds and accessories, posing the sitter, exposure and lighting, and so through to the finished print.

Fall Exhibitions are already announced, those for the remaining months of 1927 being: October, the prize-pictures of the *American Photography* annual competition. November, a show by Wm. H. Zerbe, and in December, pictures by Mrs. Antoinette B. Hervey. The 38th Annual Show of the Department will be held in February or March at the Brooklyn Museum, as was the last one.

On September 29, Mr. Morris Greenberg will give an illustrated lecture at the Brooklyn Institute on Snapshot Photography as compared with Pictorial Photography, and on October 6, Mr. Nicholas Haz presents an illustrated lecture, with demonstrations on Practical Portraiture and Figure Work.

SAMUEL P. WARD.

Camera Club of New York

August, 1927: Prints by Charles K. Archer of Pittsburgh and Louis A. Goetz of San Francisco.

September, 1927: "One-Man-Show" by William Mortensen of Hollywood.

November, 1927: Club competition and award of medal and six certificates.

December, 1927: Show of the prize-winning prints since the inception of the *American Photography* annual contest.

January, 1927: Show of the Pictorial Section of the Royal Photographic Society.

February, 1927: Show by the Association of Austrian Photographic Clubs.

These shows are obtained and the dates are not likely to be altered. The Camera Club, 121 West 68th Street, New York City, contemplates arranging, as soon as possible, a representative showing by one-hundred-fifty of the outstanding workers of the world. Each of the invited artists will be requested to forward one print of his own selection. Such an exhibition promises to be of exceptional interest and value.

A New Camera for Scientific Research

MANY of the defects which creep unsuspectingly into the manufacture and construction of steel-plates and other steel-objects may be corrected in the future through the use of a new camera invented by C. Francis Jenkins, Washington, D.C., scientist. Mr. Jenkins has also created several economy and safety devices for airplanes, invented the map-making machine by which weather-maps are radioed to ships at sea and is the recognized father of radio-vision, having successfully demonstrated it in 1925 before high government officials.

Mr. Jenkins' invention which may prove of inestimable value to the steel-industry is called "the Jenkins Chronoteine Camera for high-speed motion-studies". With this camera it is possible to study the action of machinery, the condition of steel-objects during the early stages of their construction and also enables the manufacturer to perfect his product before shipment.

It was in order to serve just such a purpose in his own laboratories that Mr. Jenkins conceived the Chronoteine camera. The camera helps him to detect possible faults and discloses the need for refinements in inventions passing through their experimental stages. The camera makes movies photographed at a rate of three thousand two hundred exposures per second, or a length of two hundred feet of film per second. This means the film in the Jenkins camera travels at a speed of 136 miles an hour and because of this Mr. Jenkins and his assistants are able to discover, at the very outset of their work, just where any weaknesses may occur and take steps to correct them before going further into the problem.

The July Exhibitions at the Camera Club of New York

By One of the Editors

THE July one-man exhibition at the Camera Club of New York brought out a small but well-chosen collection of the work of William E. Wilmerding, for more than a quarter of a century the club's treasurer, and a familiar and beloved figure in its activities. There were, perhaps, fifteen prints in the collection: landscapes, pastorals with figures, wood-and-water scenes, and a strip of beach with a lazy sea rolling in—"old-time stuff" of the best sort, refreshing in its simplicity and irreproachable in technical quality, such as Robinson, Hinton, Warburg, Wellington, Latimer, and Stieglitz gave us in pre-secession and pre-salon days. It gave me great pleasure.

The special exhibition of the month was of quite another sort, presenting about seventy prints, the work of six American photographic editors—an extremely interesting show from several points of view. It proved that the editors who exhibited can and do use the camera with about as much intelligence and success as do the readers of their respective journals; and that a group of photographic editors, called upon to show their work, will present an exhibition very closely resembling the average photographic exhibition, with the usual percentage of evident failures, a few outstanding examples of thoroughly good technical or pictorial photography, and about the usual number of prints which "should never have been hung". I noticed, however, a point of difference. There was no attempt at imitation, no print which made one say: "Ah! There's Jones's 'Village-Fountain', or Smith's 'While the Daylight Lasts', or Chaffee's 'Douarnenez' ". Every exhibitor's pictures were his own and expressed his individual taste or fancy in choice of subject, conception and treatment.

A. H. Beardsley, of PHOTO-ERA MAGAZINE, showed nine prints, about 8 x 10, apparently straight bromides. There was a waterfall, trees in winter, and half a dozen lake-scenes—good, honest photographs of the "pictorial view" kind, not always composed "according to Hoyle" but always simple and sincere in design and handling, very evidently the work of a lover of nature and beauty. My choice among them was "A November Sunset", with the loveliest of windy skies; a fine interpretation of Nature's mood at the moment.

Sigismund Blumann, of *Camera Craft*, sent twenty-eight prints, most of them 8 x 10, uneven in interest of subject, technique and treatment; but all displaying that poetic ardor which breaks through in whatever Mr. Blumann does or says. There was a bromoil in color, portraying three or four dancers or water-sprites grouped about a fountain in a pool bordered with trees and the pillars of a classic temple, in which the color-tones, light-accents and spacing were well contrived to express the sentiment or spirit of the time and place. The central interest of Mr. Blumann's exhibit, however, was a bromoil in soft greens and yellows, showing a sunlit glade or bowered walk, perhaps a trifle heavy in color, but tenderly and charmingly interpreting the poem "Nature's Temple" attached to the mount. Another print in this group which took my fancy as perhaps the best example of "pictorial" work in the Blumann collection was "The Snow-Plowers" (Anglice, ploughmen), in which a dreary winter-sky, an industrial erection of vertical and angular lines, and a group of three figures about a snow-plough in the near foreground were so skilfully handled as to clothe a commonplace scene with imaginative appeal and beauty.

Frank V. Chambers, of *The Camera* (Philadelphia), contributed three tiny snapshots of the most waggish-looking doggie imaginable. This exhibit was his "Pocket Art-Gallery", loaned by Mr. Chambers as "a token of his love for the Camera Club", according to the inscription on the mount.

Frank Roy Fraprie, of *American Photography*, sent about thirty prints, 11 x 14 or larger, presented *de rigueur* on white mounts with ample margins. The collection was rich in variety of subjects and treatment, obviously the work of an experimentalist in pictorial photography with a sound appreciation of technique. A very interesting lot of prints, with a pleasing freshness of viewpoint in selection and treatment.

I enjoyed Mr. Fraprie's prints as much for what they lacked as for what they possessed. There were bromoils which showed a desperately uncertain touch, and there were straight bromides which were splendid in their technical quality. Again and again I admired his masterful handling of tone; rich, lustrous darks in audacious juxtaposition with brilliant sunlight; atmospheric effects of mist and sunlight haze dissolving into thin air through a succession of delicious tones, and so on. And I noted a few wholly delightful skies in landscapes and pastoral scenes otherwise "not so good".

Herbert C. McKay, of PHOTO-ERA MAGAZINE, sent six prints of scientific interest—good technical examples of photo-micrography: the House Fly; the Juggler (which blows bubbles); the Dwarf Mantis, and two examples of lichen.

John A. Tennant, of *The Photo-Miniature*, sent one print, about 5 x 9, a portrait in Bartolozzi red pastel carbon, enlarged from a Brownie negative. The subject was a young girl wearing a Japanese kimono, and the idea behind the print was to show that you can obtain pleasing full-figure portraits indoors, with a Brownie camera and daylight exposure—if you will use a tripod and take your time about it.

THE EDITOR'S CORNER

The Trophy Cup Race for 1927-1928

In our advertising-pages will be found an announcement of the rules and regulations which pertain to the competition for the Photo-Era Trophy Cup. We are now entering upon our third year, and the response from camera-club members and clubs has been very gratifying. It can be readily seen that this additional competition is no source of financial profit. However, we have felt that such a competition, in which growth not profit was the objective, would be supported by the true lovers of photography. We have not been disappointed.

It is to be regretted that in nearly every organisation there are a certain few who do all the work while the rest stand around and criticise. Those who take an active interest, try to bring honors to the club, urge other members to participate in competitions and try to make the club a "live-wire" group of photographers are usually accused of trying to run the whole club. If these same members do nothing, they are accused of lack of interest and their resignations are suggested. The truth of the matter is that whatever is done, or not done in a club, draws the fire of those who do not and will not assume any responsibilities themselves. However, it is good news to learn, from time to time, that there are clubs which have no "deadwood" members and that there are organisations which are well officered, financially prosperous, well equipped and possess splendid club-spirit and pride. To such we address our Trophy Cup Race and take great pleasure in doing so. We also invite new camera clubs to participate and will welcome the opportunity to be of assistance. With the right spirit, mutual co-operation, good sportsmanship and concerted technical and artistic effort among camera-club members the 1927–1928 Photo-Era Trophy Cup Race will be a pronounced success.

A Good Suggestion

One of Our Friends, who is very much interested in the Trophy Cup Race, has suggested that camera-club members who win prizes in Photo-Era Competitions should have the name of their club or society mentioned so that other members of clubs might know to which organisation the prize-winner belongs. We believe that this is an excellent suggestion and we shall adopt it, beginning with the September competitions.

Our Error in Data

Our readers will recall the very original and striking first prize picture, "Glass", by C. Frankenberger, which appeared on page 91 of the August issue. In the data, page 101, it was stated that this picture was made "in the room of the Chicago Camera Club". As Mr. Frankenberger is one of the officers of the Fort Dearborn Camera Club, and his club has ample facilities, he called our attention to the error. We looked at his data again. It was stated clearly that the picture was made in "Camera Club Room"; no mention of Chicago or other city. Our apologies to Mr. Frankenberger and to the Fort Dearborn Camera Club, winners of the Photo-Era Trophy Cup for 1926–1927.

Giving Credit Where Credit Is Due

In connection with the Photo-Era Trophy Cup Race it should be stated, even though tardily, that the idea of having such a competition for camera clubs was first suggested by members of the Fort Dearborn Camera Club of Chicago. Although the suggestion was made by members of this club, Mr. G. P. Wright being one of the spokesmen, there did not appear to be a very likely interest among club-members the first year. Several of them competed but failed to score materially for their club. That year the Seattle Camera Club took the lead and held it for the entire year. However, toward the middle of the second year of the Trophy Cup Race, members of the Fort Dearborn Camera Club became thoroughly interested, and by sheer weight of number of entries and pictorial merit won the cup for 1926–1927. In acknowledging the award the secretary of the Fort Dearborn Camera Club announced that this club was determined to win the cup for 1927–1928 and for 1928–1929, thus winning the right to permanent ownership. In a sense, such a turn of events might be termed poetic justice because the idea was first suggested by the Fort Dearborn Camera Club. However, equal determination is in evidence among other camera clubs. There is no indication that the Fort Dearborn Camera Club will have things all its own way for the coming year. Beginning with the September competitions there will be close scores, intense interest and keen rivalry. It would be a source of great satisfaction to us to see a more widespread participation by club-members in all parts of the United States and Canada; not so much for the financial returns—which are nil for participants and Photo-Era Magazine alike—but simply for the sake of good sportsmanship, club spirit and the satisfaction of having run a good race.

Good Reading for the Winter-Months

During the past few months several new books relating to still- and motion-picture photography have appeared. An increasing number of amateur and professional photographers are coming to realise that it is very much to their advantage to keep up with the remarkable advances which have been made recently in the science and art of photography. There is something about the quiet habit of careful reading which not only informs but stimulates the mind. It results in better work, greater satisfaction and more remunerative results. The reading of photographic books is not a bore. To the sincerely interested lover of camera-work each paragraph and chapter open up new channels of thought. Plan now to read at least one good photographic text-book this coming winter.

DEMURE
CLIFFORD NORTON
HONORABLE MENTION—PICTURES OF CHILDREN